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PICTURE STUDY

IN

THE GRADES

A MANUAL FOR STUDENTS
AND TEACHERS

By
OSCAR W. NEALE
STATE NORMAL SCHOOL
Stevens Point, Wis.



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TO
MY TWO SONS
GLENN and ROBERT

INTRODUCTION

This is an age in which greater stress is being placed upon developing in the children in our school a love and appreciation of the beautiful. We are becoming more and more alive to the fact that children must learn to find pleasure in the better things of life so that they may always fill their leisure moments with the things which are uplifting.

For several years I have thoroughly enjoyed the splendid work which is being done by O. W. Neale in institutes and other gatherings of teachers in Wisconsin where he has lead hundreds and hundreds to an appreciation of the great pictures of the masters. I have urged him to put this work into form for use of teachers all over our country. He has finally done so and the volume speaks for itself.

To give children this splendid selection of reprints from the great masters and at the same time to guide them in their study is the aim of this book and those who use it will find it a most valuable help in realizing that aim.

M. H. JACKSON,
Supervisor of School Libraries
in Wisconsin.

THE PREFACE

The study of pictures in connection with the teaching of other subjects has been a common practice in our schools for many years and the skillful teacher has long utilized the picture as a most profitable and pleasant means of conveying thought to students.

But it is comparatively only in recent years that those educators who have in their hands the shaping of curricula for our common schools have begun to realize the vast importance of including in their courses of study the teaching of the great masterpieces of art for their own sake.

At the present time there is a great variety of opinion regarding the manner of teaching pictures. Some think the story of the picture is most important; others emphasize the life of the artist; another group stress the technique of the picture.

G. Stanley Hall once said, "Teachers do not realize how much more important, not only for children but for everyone who has not special artistic training, the subject matter of a picture is than its execution, style or technique. The good picture from an educational point of view is either like a sermon, teaching a great moral truth or like a poem, idealizing some important aspect of life. It must palpitate with humane interest."

Following this same idea "Picture Study in the Grades" aims primarily to develop in the children of our schools an appreciation of the great masterpieces of art so that they may know the joy that comes from such an appreciation and so that their ideals may be influenced by the patriotism, the sympathy, the courage, the piety and the beauty which the great artists of different ages have

given the world. The author believes that the field of painting offers as great an opportunity for this as does that of literature and that it is as necessary to teach a child to interpret the "Aurora" as it is to lead him to appreciate "The Vision of Sir Launfal."

We believe that one who teaches a picture successfully must first appreciate that picture himself. Appreciation comes with study and knowledge and we have tried to furnish material, stories of pictures, interesting facts of painter's biographies, and appropriate poems for those whose privilege it is to instill in children a love for the beautiful.

These lessons were first outlines for my own classes. Through the solicitation of many former students and co-workers, I have arranged this volume with a view of helping the busy teacher guide the boys and girls of our schools to an appreciation of some of the better things of life.

Special acknowledgement is due Miss May Roach of this Normal School for the work in language and for the many valuable suggestions and criticisms which have been incorporated in this volume. To Miss Hilda Hollander, a former student for her assistance and suggestions.

O. W. NEALE.

Stevens Point, Wisconsin.

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A PRIMARY SCHOOL IN BRITTANY

Jean Geoffroy,
1853—

THE PICTURE

Children, we have just returned to school after our long vacation and we are glad to be together again. You will enjoy studying a picture of a school where some little folks just like you go every day and study and play. These children live in far away Brittany which is in northwest France.

How different this school is from ours. It seems to have so few windows and we cannot see any black-board at all. The seats are like long benches with rough tables for desks. Notice the map hanging on the wall. Such a little map and the only one we can see. It is perhaps a map of their own country. And those oblongs close to the map may be three pictures which the children enjoy. The artist has not made them quite plain enough for us to see what they are.

And such queer clothing! The children wear long dresses which are made of coarse blue cloth. They look like little women or like you do when you "dress up" to play house. Every child wears a white bonnet and a white collar, which is just like the teacher's. Would you enjoy wearing a bonnet when you were in the house? Of course you would if it were the style. These bonnets are worn by the peasants and fisherfolk of Brittany.

Their shoes are made of wood just like those the little children in Holland wear. The shoes are not heavy because they are made of light material but they are very clumsy and make such a clicking sound when the little folks walk about. Sometimes they slip the shoes off and walk about in their heavy stockings which they wear so the wooden shoes will not hurt their feet.

And now let us look at the class which is reciting. The teacher is not sitting at her desk. Indeed we cannot see any desk for her in the room. But she is seated on a chair and sits up so straight while the children in the class stand around her. The writer remembers when he would go and stand by his teacher's knee to recite his a, b, c's. What a sweet face she has and how very kind she acts. Do you think the children love her? I am sure they do.

One chubby little girl who leans on the teacher, is reading while the teacher points to the words for her, but I am afraid the little lass does not know her lesson very well for she hesitates. Perhaps she has come to a hard word which she cannot pronounce. Do you think the little girl who is looking over her shoulder could help her? One child is just gazing at the teacher. She does not seem to be paying much attention to the lesson. I hope she is not just dreaming for then she will not know the new words. The tall girl is watching her book very closely. Would you like to hear her read? Notice the child at the end. See how she pulls up her apron as she twists it. She is a bit shy. All of the children are very serious and I am sure they never cause their teacher to scold them in class. Even the ones who are in their seats are so studious and the whole room has a happy, homey atmosphere where every one is anxious to learn.

The two little tots who are sitting near the teacher are visitors. The one without a cap is a little boy. They have come with their older sisters and think it a jolly



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A PRIMARY SCHOOL IN BRITTANY

Geoffroy

treat to come to school. What beaming, happy faces they have and how quaint they are dressed just like "grown-ups". They will have many stories to tell when they go home.

Though the schoolroom is so different from ours and the children and teacher wear such queer dresses, I think they are very much like we are in our own schools. They love to play their games together and enjoy walking back and forth with their friends in the morning and evening. Sometimes their lessons are so hard and they cannot recite well. Then they are unhappy. But when they know their lessons and the teacher praises them, they are glad.

The artist has arranged the picture very beautifully. The children in the seats form a part of the background. We do not notice them particularly and we do not notice the little visitors first, but our attention is immediately centered on the teacher and her class who are in the foreground. He has arranged the group in a circular position which is much more attractive than though they stood in a straight line. Because of this arrangement and of the fact that the girls are of different heights, we can see each little face very plainly.

But it is the teacher who attracts us most of all. Her sweet face which is almost as youthful as the children's, her kindly patience and her helpful spirit have all been expressed by the skillful artist. It is the teacher who causes the children to want to study, it is she who gives the plain room its air of coziness and its cleanly appearance and it is she who makes everyone so happy. She loves the little folks much as their mothers do and I am sure she reminds us of some dear teacher we have loved.

THE PAINTER

Jean Geoffroy was born in Marennnes, France in 1853 and is known as one of the foremost painters of child life. He is very fond of children and loves to paint their pictures. He studies little folks so much that he has successfully expressed all their moods; joy, sorrow, fun, grief, wonder and many others. His paintings of school interiors are very good. He lives in the part of France where there were many peasants and he finds his greatest delight in depicting scenes of poverty. We find him painting, not the children of the rich but those of the poor. Because he has shown so much interest in peasant life he is often called "The Historian of the Poor". Children are very fond of him and I am sure we are grateful to him for having told us so much about these little strangers.

Geoffroy	zhō frwä'
Nationality	French
Date of birth	1853
Birthplace	Marennnes, France

Paintings by Geoffroy

Primary School in Brittany
 Visiting Day at the Hospital
 First Lessons
 A Future Scholar
 The Sewing Lesson
 The Prayer of the Humble
 The Unfortunates
 Afternoon Luncheon
 Great Culprit

QUESTIONS ON PICTURE

1. Where are the children we see in the picture?
2. What are the children in the foreground doing?
3. What are the children in the seats doing?
4. How are the children dressed?
5. From what kind of homes do the children come?
6. What makes you think the children are eager to learn?
7. Point to the teacher in the picture.
8. Who are the small children who are sitting near the teacher?
9. Which child in the class is not attentive?
11. What makes you think the children love their teacher?
12. Which school do you like better, yours or the school in Brittany?
13. What have you in your school which the children in Brittany school do not have?

SUGGESTIONS FOR LANGUAGE LESSONS

Describe the dress of the children in the picture,
"A Primary School in Brittany."

or

Cut out a paper doll and dress it like the little girls in the picture.

or

Give a name to each little girl in the class and take care that you write each name with a capital letter in this manner:—

The little girl who is twisting her apron is Maria.

TIRED GLEANERS

Frederick Morgan

THE PICTURE

The "Tired' Gleaners" was painted by Frederick Morgan, a modern English painter. We know very little of his life but he has given us a picture which inspires many reflections and appeals to the eye and heart of everyone by touching a chord of universal sympathy.

The scene is laid in rural France where so many artists have loved to watch these sturdy peasant people as they toiled in the fields. Just such scenes were once very common in many parts of France and exist in some places even to-day.

We immediately fix our attention on the two little girls in the foreground. They are standing at the edge of a large harvest field where they have spent the long day gathering the heads of grain, and they are very tired from their day's work. It is approaching the evening time but the dazzling sun still sends its rays of heat down upon them. Such brave little hands to work so hard for they have been in the field since early morning. Both girls seem to be clean and neatly dressed. The older one has gathered a large bundle of heads. How small they are to have to work so hard. "But to have willing hands, that is the way to be helpful."

"The Tired Gleaners" are seeking the shade of the tree which is an inviting retreat from the rays of the sun. The smaller girl is about ready to cry for she does



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TIRED GLEANERS

Morgan

not have any shoes to wear and the sharp stubbles prick her feet and legs. How tenderly the sister places her arm about her as she lovingly leads her to a place of rest. They are perhaps hungry as well as tired.

They will rest for awhile in the shade of the tree before leaving the field. Then they will go to the humble peasant home where they will have a simple evening meal. After they have finished their supper, they will go to their little beds. How soundly they will sleep until the morning.

“And while on their pillows they quietly lay,
They knew nothing more till again it was day;
And all things said to the beautiful sun,
“Good morning, good morning, our work is begun.”

Notice the group of women in the background. All of them have well-filled bags of grain. They also have ceased their labor and are spending a few minutes “chatting” before they go home. They are cheerful and happy at their work even though it looks so hard and uninviting to us.

The woman who is still gathering straw by straw is not posing for her picture. See how she places her hand on her tired back for support. She is just a peasant woman who works early and late “to keep body and soul together.”

Now we must bid our little friends “good night.” We think they are fine little girls and we are sorry they have to work so hard. We know all children should have some tasks but all little folks should have some time for play.

THE PAINTER

Frederick Morgan is a modern English painter about whom very little is known.

QUESTIONS ON THE PICTURE

1. What in the picture first attracts your attention?
2. What have the little girls been doing?
3. What time of day is it?
4. What month of the year do we usually harvest wheat?
5. Where are the little "gleaners" going?
6. What are the women carrying on their backs?
7. What will they do with the grain?
8. Why do they have to work in the field?
9. Why does the little girl walk so carefully?
10. What kind of dresses have the little girls?
11. Why are these people called "gleaners"?

SUGGESTIONS FOR LANGUAGE LESSONS

The children may be asked to describe this picture telling whom they see in the picture and what each one is doing.

or

The teacher may ask the children to compare the lives of these little children with those of children who live here.

or

The class may make an imaginary story based on this picture.

THE MELON EATERS

Bartolome Estiban Murillo
1617—1682

THE PICTURE

It was in the market place of Seville that Murillo found the two urchins who are painted in this picture as "The Melon Eaters." This open air market called the Feria was held once a week in a large public square. There he had fine opportunities of studying the brown footed youngsters who would come to beg or the children of the peasant folks who would carry their wares to the market to sell them. There one could find a great variety of things, fruit, vegetables, meat, fish, old clothes, and even iron.

In this picture we see two bright-eyed boys seated on a stone. They are clad in rags and are dirty but they are as happy as can be. Their cheerful expression tell us plainly of the comparative ease of living in sunny Spain and the joy in the lives of these peasant boys.

These youngsters no doubt are on their way to the city market for they have before them a well-filled basket of fruit and vegetables. They have stopped by the road side and are enjoying a picnic. It matters little if they do eat of the fruit for it is so plentiful. They have carved a nice ripe melon and one of them is about to drop into his mouth a good sized slice of the juicy fruit. How true to life is the expression on the face of the other lad as he watches his companion. His turn will come next. How mischievous he looks and at the same

time we know he is very tender hearted. One almost wishes he were there to feast upon the luscious fruit and to listen to the chatter of these little vagabonds.

The dog with his wistful look also attracts our attention. He is sleek and fat and no doubt is well cared for by his little master. The dog is not only a faithful companion day and night but is always ready to stand guard over them should any danger threaten.

Most boys and girls love the great out-of-doors and especially do they enjoy a picnic; we know these two boys are having a jolly good time.

“When I was a beggar boy,
And lived in a cellar damp,
I had not a friend or a toy,
But I had Aladdin’s lamp;
When I could not sleep for cold,
I had fire enough in my brain,
And builded with roofs of gold
My beautiful castles in Spain.”

—Lowell.

THE PAINTER

Bartolome Estiban Murillo was born in Seville, Spain in 1617 which is more than three centuries ago. His parents who were at one time distinguished people died when the boy was less than eleven years of age. He struggled with poverty until he was a grown man. Very little is known of his early life except that he was apprenticed to his uncle, Juan del Castillo, who was a painter of limited ability. Here the boy ran errands, cleaned brushes, mixed colors and learned to draw as best he could.

When twenty years of age he was left alone and was forced to earn his living by painting crude, worth-



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THE MELON EATERS

Murillo

less pictures for the weekly market. It was there that he had an opportunity to observe and study very closely the habits and characteristics of the numerous beggar boys. The climate of his country is warm and most comfortable for the numerous beggar boys, who made their home in the streets. They were not beggars of the vicious type but children who were ragged and unkempt; they were as happy as the birds of the air. They were always found at the market when the peasants came to sell their vegetables and fruits. It was a familiar sight to see them feasting on grapes, melons and other fruits which they had begged from those who came to sell them.

When he was twenty-four years old Murillo came in contact with some copies of some paintings by Van Dyck and other Flemish painters. He at once saw some of his own defects as well as the superiority of the new manner of painting. He determined to see something of the world and at the same time improve as an artist. He decided to go to Madrid where one of his own countrymen was winning great renown because of his painting. It is said that Murillo was then in such poverty that he was forced to walk most of the way to Madrid. But he was received very cordially by Velasquez and persuaded to remain with the great artist.

For three years he studied under the direction of his friend and at the same time copied the pictures which appealed to him, particularly the paintings of Van Dyck and Ribera. He then returned to his native city where he achieved great success in his field.

Soon after his return he was engaged to paint a series of life-sized pictures for the cloister of the Franciscan monks. The people were amazed at the progress he had made. His reputation was assured and he became the popular idol.

He married a beautiful woman who was wealthy and

came from a neighboring town. She often posed for him. They had two sons and a lovely daughter. It is said that the artist took for his ideal type of face the gentle features of his daughter, Francisca, who later became a nun of the Franciscan order. His sons were Gabriel and Gaspar. The former came to America about the time of his father's death and the latter became the canon of Seville Cathedral. The artist had used these sons often as models for the Infant Jesus and St. John.

Murillo was a man of exceptional devotion and spent hours daily in prayer. He painted pictures in the same devout manner in which he prayed. Murillo became known as "the painter of heaven" just as Velasquez was known as "the painter of earth."

When he was painting the "Marriage of St. Catherine" in a convent in the city of Cadiz a scaffold upon which he was standing broke and he was injured very badly in a fall. He returned to Seville but was unable to pursue his vocation. It is said that he spent many hours of his last days in the Church of Santa Cruz near his favorite picture "Descent from the Cross" by Campana and beneath this picture at his request he was buried.

If one wishes to know more of the early painting of Murillo he should visit Munich, the great art center. In a building known as the Old Pinakothek one will find one room devoted almost entirely to this great artist.

The people of Madrid revere the name of Murillo to this day. Every Sunday afternoon, which is a free day at the gallery, great crowds gather there to admire the paintings of the renowned artist. He has been called "The Court Painter of the Poor." To his paintings we go again and again with ever increasing pleasure. The exaltation of the Child Jesus was one of his favorite subjects and in them do we find a never-ending source of inspiration and happiness. The inscription on his

tomb was the keynote of his life, "Live as one who is about to die."

QUESTIONS ON THE PICTURE

1. What is the name of this picture?
2. Why was it given that name?
3. What fruits and vegetables can you see in the basket?
4. Where are these boys going?
5. Why are they so ragged?
6. How do you know they are happy?
7. Find a name for each boy.
8. Name the dog.
9. Are these boys in the city or country? What makes you think so?
10. What would the dog do if any harm threatened the boys?
11. What do the boys feed the dog?
12. Where do you think these boys live?

SUGGESTIONS FOR LANGUAGE LESSONS

The children may be asked to make a story which is suggested by this picture, telling where these boys live, where they are going and what happened on the way.

or

Each child may tell of some picnic he has attended or of sometime he has eaten a melon by the roadside as these boys are doing.

or

The children may write one paragraph telling how

and where Murillo learned about this class of children.

Murillo	mōō rēl' yō
Nationality	Spanish
Date of birth	1617
Date of death	1682
Birthplace	Seville, Spain

Paintings by Murillo

The Melon Eaters	Munich
St. Anthony of Padua	Berlin Gallery
The Children of the Shell	Prado, Madrid
The Divine Shepherd	Prado, Madrid
St. John, the Baptist	Prado, Madrid
The Immaculate Conception	Louvre, Paris
Virgin and Child	Pitti Palace, Florence
The Holy Family	
Feeding the Five Thousand	
The Dice Players.	

CAN'T YOU TALK?

G. A. Holmes

THE PICTURE

It is a warm summer afternoon. The little fellow in this picture has just wakened from his nap and his mother has dressed him. She has put on a thin little dress with no sleeves and a low neck so her baby will be more comfortable and has put him down on the kitchen floor to play while she has gone about her household duties.

The baby boy is almost a year old but cannot walk. He can creep about so fast, and he does not stay in one place very long. If you have a baby in your house who creeps about, you know how some one must watch all the time to know where it is.

The kitchen door was open and seemed inviting to the baby so out he went on his hands and knees. He made his way to the flagstones and when we see him he has just found the old collie dog lying in the shade of the bench.

What a fine dog he is! He looks so intelligent. What shall we call him? I think "Pal" would be a good name. The dog is looking down into the baby's face expecting the little fellow to say something, at least to speak the good old doggie's name but the baby has not learned to talk. The child looks inquiringly into the face of old Pal and wonders why he doesn't give him a word of greeting. What a funny situation this is!

The child does not fear the dog in the least for they are very good friends and have played together many

times before when Pal has come into the house. To-day the baby gazes into the dog's face as much as to say "Can't you talk?" The old collie does not lie down but sits up to welcome the baby and his position and the expression of his face show his kindness and interest in the child.

If the doggie could talk I wonder what funny things he would say. I am sure of one thing. He would never deceive you or tell you a lie.

Do you see the little kitten hugging the side of the door so closely? Why does it not come out and join the others? Perhaps it is a wee bit afraid of the dog for seldom do we find cats and dogs that are friendly with each other. The baby has been playing with the kitten on the kitchen floor and now it is lonely for its playmate and has come to the door to see what has become of the child. If the dog makes any move toward the door, I think the kitty will skip into the kitchen to be safe. Notice the upraised paw of the cat. This denotes a lack of confidence.

Which do you think would make the better playmate, the cat or the dog? I think dogs are better for they are more faithful and will always protect their little friends in times of danger. The writer once saw a dog save a little child who had been left sitting in a wagon while its father went for a drink. The horses became frightened and started to run away. The good old farm dog was close by, sprang into the wagon, grasped the reins in his teeth and stopped the horses. Wasn't that a brave deed?

THE PAINTER

G. A. Holmes is an English painter about whom there is very little information available. He has painted many pictures which appeal to children. He shows the splendid kindred spirit between children and their pets,



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CAN'T YOU TALK

Holmes

and has the faculty of giving animals almost human attributes.

QUESTIONS ON THE PICTURE

1. Why is the child looking into the dog's face?
2. If the child could talk, what would he say to the dog?
3. How old is the baby?
4. How can you tell that the baby is not afraid of the dog?
5. What kind of dog is this?
6. What kind of dog have you at home?
7. What would this dog do if the baby were in danger?
8. How do dogs express their thoughts?
9. Of what is this dog thinking?
10. Is the kitten afraid of the dog? What makes you think so?
11. Which do you like better, a dog or cat? Why?

SUGGESTIONS FOR LANGUAGE LESSONS

Tell a story about some dog you know. You may tell about a trick he can do or some brave deed he has done.

or

Have each child ask the class some question based upon this picture and have the other members of the class answer in good sentences.

or

Children and teacher develop, in class, an imaginary conversation between dog and child. Write just what each one says and copy in little booklet at seats.

A SCRATCH PACK

Charles Burton Barber
1845—1895

THE PICTURE

When Charles Burton Barber painted "A Scratch Pack" he gave to children a picture which is pleasing and dear to them because of the many-sided appeal it makes to their young lives, and older people appreciate it because it recalls the happy play days of their childhood.

Note the objects in the picture that fit the experience of many boys and girls. The little boy, the pony, the pack of dogs, the great outdoors all speak in tones of excitement and interest. What child cannot recall a pony or a pet dog!

How many of you remember the first time you rode horseback? What a strange and happy feeling it was! How tightly you held the saddle or mane of the horse! But what joy it would be to own a real pony and a pack of dogs like these! Words could never express such a pleasure as that.

I know you are waiting to hear who this happy little boy is and now I shall tell you. Not long ago England was ruled by a lovely woman who was called Queen Victoria. She had occasion once to visit her subjects in Scotland and while there she saw the beautiful pony we see in the picture. She brought it home to her little



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A SCRATCH PACK

Barber

grandson. You will notice the dress of the little fellow which shows that he belongs to the royal family. When he grew to manhood he became king of England and to-day is known as George V. The man coming out of the shady lane is one of the Queen's attendants who is riding along to see that no harm comes to the little boy.

And now you are wondering what the little prince is playing. In England the people hunt a great deal on horseback. Sometimes many men go together on beautiful horses and they take many dogs with them to help. It is a common pastime. This lad is playing he is out hunting. He is riding his pony and blowing his horn just as he has seen the men do and I am sure that he is enjoying it quite as much as they while the pony and the dogs are getting real pleasure from this "make-believe" chase.

This is a shetland pony and is a fine gentle fellow. Such a plump round body, fat and sleek with long mane and tail. I am thinking the little fellow takes good care of him. The home of the pony was on Shetland Islands. Have your teacher show you where it is located. It is not far from England.

Count the dogs you see in the picture. How many different kinds can you name? Do you see the nice big fellow looking up into the little boy's face? He is almost as large as the pony. He is interested in all that is going on. This is the St. Bernard breed and is used in the mountains as a beast of burden. These dogs often go out and hunt for people who are lost in the snow. Perhaps someday you will read about "Barry" who was kept by the monks in the Alps. It is a wonderful story. The dog next to him and the shaggy one in front of the pony are terriers. They have short legs and long hair. The one to the left is a fox terrier. He is a frisky, spry type and makes a fine companion for a boy in the city. The black dog near the terrier is a beagle hound. He

is the finest dog in the world for rabbit hunting. He cannot run very fast but makes so much noise that he scares the rabbits out for the hunter. Do you notice the dog behind the pony? He is waiting for the man who is his master. He is a collie dog—one of the finest and best friends a boy could ever have for a pet.

This little fellow is surely learning many lessons from his fine friends just as every child does, and I am sure that a boy or girl should always have some pet that will help him to learn how to be kind and loving.

THE PAINTER

The artist who painted this picture, Charles Burton Barber, was born at Great Yarmouth, England. Like Sir Edwin Landseer, he was a painter of animals. He gave special attention to domestic animals, especially dogs and he also painted many pictures of children. Many of them have been reproduced and are very popular. He was the peer of Landseer in many respects.

He was greatly admired by Queen Victoria and during a period of twenty-five years, he painted a large number of pictures for her. One of the most noted of these represented the Queen seated in a pony carriage surrounded by her grandchildren with her Majesty's dogs about them. He contributed many pictures to the Royal Academy in London from the time he was twenty-one years old until his death. He lived most of his life in the great city of London.

QUESTIONS ON THE PICTURE

1. What kind of pony is this?
2. Where do these ponies come from?

3. Who is the little boy on horseback?
4. Why does he wear such queer clothing?
5. Where did he get his pony?
6. What is he playing?
7. What different kinds of dogs are in this picture?
8. Which do you like best?
9. What kind of dog have you at home?
10. Who is the man coming out of the shady lane?
11. Why is he riding along?

SUGGESTIONS FOR LANGUAGE LESSONS

Have a conversational exercise on what tricks the dogs and horses which the children have at home can do.

or

A class discussion on how to care for pets may well be given after this class.

or

Have children select names for the pony and each dog in the picture. Copy names on board and have children write them at seats. Emphasize capital letters.

Barber	bär' bẽr
Nationality	English
Date of birth	1845
Date of death	1895
Birthplace	Great Yarmouth

Paintings by Barber

The Scratch Pack

In Disgrace

Friends or Foes

Trust

Twice Shy

Wake Up – An Early Call, Layton Gallery, Milwaukee

FOUR LITTLE SCAMPS ARE WE

Julius Adam
1852—1913

THE PICTURE

These four fluffy kitties must belong to one family for they look so much alike with their handsome coats, striped, light and dark. We know they have a comfortable home for they are so sleek and fat. We think they belong to some very kind little boy or girl who never forgets to carry their milk to them and who thinks them the most wonderful kittens in the whole world. Surely they have a big barn in which to play and what fun they have watching for mice or chasing each other about.

The artist who painted this picture must have known a great deal about cats and have loved them for he has produced such a lifelike representation of them. He has given each kitty its own particular expression which tells us so plainly its peculiar characteristics. The one at the right is a proud, haughty cat. It has tilted its head high and has its eyes partly closed. It is proud of the ribbon which it wears about its neck. It looks as though it knew its picture was being taken and was thinking only of its fine appearance. The next cat is a hunter. It just spies a mouse and is ready to pounce. The position of its body and the expression of its eyes tell us this very plainly. The third kitty is also gazing intently at something on the floor but its attitude is one of inquiry

and wonder. The kitten on the left is the pet. She just coaxes to be taken up and caressed. Her large round eyes show us how gentle and trusting she is.

Surely Adam in his picture "Four Little Scamps Are We," which is sometimes called "Four Little Kittens" has made us realize most clearly that kittens are as different one from another as are little boys and girls.

THE PAINTER

For biography of Julius Adam see "Cat and Kittens" page 84.

QUESTIONS ON THE PICTURE

1. Which kitten do you like best? Why?
2. How can you tell that one kitten is proud?
3. Which one will be the best hunter?
4. Why do we think these kittens belong to the same family?
5. Which looks most like your own kitten?
6. What color do you like most for a kitten?
7. How can we tell that this artist knew much about cats?
8. Why does it seem that these kitties must know they are having their pictures painted?

SUGGESTIONS FOR LANGUAGE LESSONS

Cut freehand from paper four kittens and mount them in the same position that they are in the picture.

or



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FOUR LITTLE SCAMPS ARE WE

Adam

Copy a short paragraph from the blackboard which has been worked out about the picture in a class exercise.

or

Give children patterns of kittens which they trace, cut out and color.

Adam	ă' dăm
Nationality	German
Date of birth	1852
Date of death	1913
Birthplace	Munich

Paintings by Julius Adam

Four Little Scamps Are We
Cat and Kittens, Private Collection, Miss Katherine Eddy.

MADONNA OF THE CHAIR

Raphael Sanzio
1483—1520

THE PICTURE

“Madonna” is a word which was used by the Italians many hundred years ago when they were addressing women. It means “my lady” and is a term which expresses much respect and is suggestive of mother love. When artists paint pictures of the Christ Child and His mother, they call the pictures “Madonnas” because of the meaning of the word. They usually take for their model one who is their ideal in womanhood, one who is good and pure. It is usually a mother, wife, sister or sweetheart. They portray the beauty and dignity of motherhood as well as the innocence and purity of childhood.

This “Madonna” is circular in form and was painted first on wood. It is the most copied of the Madonnas. It is called the “Madonna of the Chair” for it represents the mother seated in a chair while she clasps the Child to her breast and the little John stands near her with hands clasped in the attitude of prayer. It is most simple in its composition and represents a woman of Raphael’s own time. She wears a many colored kerchief about her head and another about her shoulders which was the custom of the women of Italy at that time. The child is strong and seems very intelligent and serious. The color of the picture is very beautiful.



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MADONNA OF THE CHAIR

Raphael

We always like to know what prompted an artist to paint a picture. There is a very beautiful legend that tells us how Raphael came to paint this picture. This is the story.

Several hundred years ago there lived in the hills of Italy a hermit whose name was Father Bernardo. He was known for his good deeds and kindness and loved by all the peasants who came very often to him for counsel and comfort. He used to say many times that he had two daughters. One was Mary, the daughter of a vinedresser, the other was a large oak tree whose branches shaded his little home.

Mary often visited him and would bring sunshine and joy and many times she would have gifts of fruit and good things to eat. He called the old oak his "dumb daughter" and would carry water for its thirsty roots and he would talk to it as though it understood what he said. The birds loved to build their nests in the boughs of the great tree and would sing sweet songs to her. They were not afraid of the old man for he was always kind to them and gave them food.

The tree grew to be a powerful oak but after so many years of weathering the storms and seasons it began to decay. The woodmen often wished to cut the old tree down but the hermit pleaded with them that it should be left standing.

It was in the springtime after a severe winter that the snows began to melt and the water came down the sides of the mountains in torrents. The streams carried away everything in their paths, villages, ships, cattle and trees. The hut of Father Bernardo was carried away and the old man was saved by climbing into the branches of his old oak tree. Mary found him there but he was almost dead from exposure and hunger for he had had very little food for three days. He was taken to her home and Mary cared for him. His hut was rebuilt by the kind

and loving hands of his friends. He often prayed for his two children, Mary and the oak, that blessing might come to them for saving his life.

Years passed and Mary married and became the mother of two spirited boys. The old oak had been cut down and made into casks for Mary's father.

One day Mary sat in the arbor holding the youngest of her boys in her arms while the other one who was playing near had made a cross from some sticks which he held in his hands. The mother was thinking of the grand old hermit and wondering if his prayers would ever be answered in the lives of her boys.

Just at that moment the great artist Raphael appeared and at once decided that the mother and children would make a fine picture. He did not have anything with him with which to paint a picture but he was determined not to lose this fine opportunity, so he drew the outline of Mary and the children on the smooth cover of a wine cask which had been made from the old oak tree, and from this he afterwards painted his "Madonna of the Chair". The wish of Father Bernardo came true and his two daughters were made famous for all time to come.

Now whenever you look at this picture you will always remember the beautiful story of the good Bernardo and his two daughters. Perhaps you would enjoy telling this story to your mother. Would you like to have this painting on the wall of your living room at home?

THE PAINTER

For the biography of Raphael and interesting notes see "Sistine Madonna" page 366.

QUESTIONS ON THE PICTURE

1. What does this picture represent?
2. Why are these pictures called "Madonnas"?
3. How does the mother hold the child?
4. How is the baby dressed?
5. How is the mother dressed?
6. In what country did they live?
7. Who painted this beautiful picture?
8. Why would you like to have this picture in your home?
9. Why does this picture express mother love?

SUGGESTIONS FOR LANGUAGE LESSONS

Have the children reproduce this beautiful legend for an oral language lesson.

or

Tell why the good old hermit prayed for Mary and the oak tree.

or

Give sentences with each of the following words. We wish each sentence to remind us of the "Madonna of the Chair."

hermit	Madonna
hut	kerchief
daughters	arbor
Raphael	outline
woodmen	Father Bernardo

LITTLE BROTHER

Johann Georg Meyer von Bremen
1813—1886

THE PICTURE

The artist in this painting has given us a picture which old and young enjoy and appreciate for it represents a scene so very common in each one's life. It may have been the little brother or sister in our own home or the baby at the neighbor's who was a joy and wonder to us but it was a tiny baby somewhere which we shall always remember tenderly.

The center of interest in this painting is the baby that the mother holds in her arms. He looks to be about four months old and is no doubt a strong and healthy little chap. The mother has just given him his morning bath and has called his brother and sister to see how sweet he is. She will place him in his crib. Then what a fine sleep he will have!

We are attracted by the sweet face of the mother. She wears a dainty white lace cap. You may think it makes her look older but it was the custom in Germany at the time this picture was painted for women to wear caps such as this one. I think it is very becoming to her. How she loves the baby and how proud she is of it. I am sure she will do everything she can to make him grow and keep well.

The little girl is only about six years of age but she has a motherly air about her. She is telling her mother how cunning she thinks the baby is and is promising that she will help care for him. Perhaps she can rock the cradle while her mother is busy with her household cares.



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LITTLE BROTHER

von Bremen

How cute the little boy is as he stands on tiptoe to get a better peep at his little brother. It has not been long since he was a tiny baby and needed all this attention from his mother.

Their home must be near the sea for the boy has a sabot or wooden shoe with a sail attached which he has been using for a toy boat. Perhaps the father is a fisherman or a sailor.

The room we see is the kitchen of their home. There are so many things in it that are strange to us. The Swiss clock, the leaded windows, the odd looking chair and the stool tell us of a far away country.

And there in the picture is old Tabby teaching her baby kittens to drink milk. She too loves her little ones and takes good care of them.

Such a happy scene this is! Every little detail speaks of contentment and happiness and we know these little children think theirs is the finest home in the land.

THE PAINTER

For biography of Meyer von Bremen and notes see "The Pet Bird" page 59.

QUESTIONS ON THE PICTURE

1. What attracts the attention of the people in the picture?
2. How old do you think the baby is?
3. What would you like to call him?
4. Have you a baby at home? What is his name?
5. How old is he?
6. Why does the mother wear a cap in the house?
7. What is the little girl saying to her mother?

8. Why is the boy standing on tiptoe?
9. What tells us this scene is not in our own country?
10. What tells us this is a happy home?
11. What other interesting things are in the picture?

SUGGESTIONS FOR LANGUAGE LESSONS

The class may make a story based on this picture by filling blanks in following paragraph:

This happy family live in..... It is morning and the.....has gone to work. The little girl and have been playing while their was giving a bath. When she had him dressed she called them to him. They ran in very The little girl said, "Mother, he is the baby in the world. We him. The boy said, "Little

or

Have a conversational exercise on "Why we are glad to have a baby in our house."

or

Describe the picture telling all the interesting things you see.

THE PET BIRD

Johann Georg Meyer von Bremen
1813—1886

THE PICTURE

What a happy group of children we see in this picture! Their faces beam with delight as they take their pet bird from the cage. The bird is standing on the finger of the older boy and eating something, which he has in his right hand. Do you know what kind of bird it is? It is too large for a canary but no doubt it sings just as sweetly.

Little Fritz is sitting at the end of the table and is holding his finger out hoping that the bird will hop over onto it. I am sure the older brother will not be selfish and if the bird does not go of its own accord he will place it on the perch Fritz is providing.

Why does the bird not fly away? It is because the children are kind to him. Even birds know when we love if we show them we do with kindness. Then what beautiful songs they sing to make us happy.

The children have taken this bird out while they clean the cage. They will put nice clean paper in the bottom and after they have washed the little glass dishes they will fill them again, one with nice fresh water and the other with seeds. Before they put the bird back they will place a dish filled with clean water on the table and then "Dickie", for that is the name of the bird, will take his morning bath. He does enjoy that

plunge so much and likes to be clean always. Perhaps he knows more about cleanliness than many little boys and girls.

The cage is very odd in shape and is not like the ones we have in our homes. It appears to be made of wood instead of wire. The bottom part pulls out but I do hope it is fastened securely so that Pussy cannot harm the bird. I think the little girl has taken the kitty outside while they have the bird out for one can never trust a cat when he sees a bird. Do you see the ball of yarn on the floor and the half finished stocking on the bench by the window? I am sure kitty would find that ball if she were in the house.

The room has very odd looking furniture especially the chairs which we can see very plainly. They are home-made and very substantial. The high cupboard behind the children has some queer dishes on its top. I think these are treasures in the house hold and are placed there for ornaments. Notice the ornamental window. Near the window is a mirror and on the window sill is a plant. The room has a cozy, homelike appearance. Notice the shoes and the pair of sabots on the floor. This tells us that the home is in Germany.

Do you think this bird is happy or longs to fly away and be free? It seems to find pleasure with its little friends and I am sure it is safer in its clean little house than it would be in the great outdoors.

THE PAINTER

Johann Georg Meyer von Bremen was born in Bremen in 1813 and died at Berlin in 1886. Meyer von Bremen was a modern German painter, a pupil of the Dusseldorf Academy. He had a faculty of dealing realistically from everyday life rather than historical, heroic, or



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THE PET BIRD

von Bremen

romantic scenes. His paintings are mostly in the galleries of Berlin and Bremen. From the fact he was born in Bremen, he added von Bremen to his name to indicate the place of his birth.

QUESTIONS ON THE PICTURE

1. How many children do you see in this picture?
2. Where is the bird standing?
3. Why is this bird so tame?
4. What is the bird doing?
5. What food do we give birds in cages?
6. How do these children care for their bird?
7. What does the bird do for the children?
8. What kind of bird do you think this is?
9. Name all the birds you know.
10. Which of them sing beautiful songs?
11. Which birds do not go away in the winter?
12. What can we do for the birds that live out-of-doors?
13. What do they do for us?

SUGGESTIONS FOR LANGUAGE LESSONS

Children may tell just how the children prepare the bird's house for it.

or

Give all the reasons why a bird in a cage might be happy.

or

Fill the following blanks so that the sentences will tell about this picture.

There are boys in this picture.
 The bird is perching on the boy's
 The is very tame.
 The is open.
 The floor is made of boards.
 There is a in the window.
 This is in Germany.
 The bird in the cage.
 The are homemade.
 The boys have little sister.

Meyer von Bremen	měy' ěr vön brēm' ěn
Nationality	German
Date of birth	1813
Date of death	1886
Birthplace	Bremen, Germany

Pictures by Meyer von Bremen

The Pet Bird
 The Little Nurse
 Who'll Buy a Rabbit
 Little Brother

MISS BOWLES

Sir Joshua Reynolds
1723—1792

THE PICTURE

Sir Joshua Reynolds had many, many friends among the boys and girls that he knew. One of them was the little girl whom he has painted in this picture. She is little Miss Bowles. The great artist had invited the little girl and her mother and father to have luncheon with him at his house. How happy the child was for she knew she would have a fine time at Sir Joshua's. Children always did for he had so many fine toys which he kept just for his young friends. And then he liked to play with the children himself. Some folks believed that he enjoyed children much more than he did grown-ups.

When the little girl reached the house with her father and mother she spied a little dog. He came running toward her but she was not one bit afraid. How they did play. First the dog would chase the little girl and then she would chase him. Such laughing and barking!

When Sir Joshua came out, he asked his little friend to bring the dog inside with her for he knew that would please her. The doggie wanted to run about and play some more so "Miss Bowles" had to hold him tightly.

Reynolds thought, "What a beautiful picture!" And he painted her just as she was. How natural she is! She does not look as if she were posing for a picture but as if she had stopped to rest for a moment after a happy

romp and was snuggling her playmate close in her arms. Perhaps she is holding Mr. Doggie a bit too tightly but he does not seem to mind. He knows that if he is real good there will be another frolic on the lawn after they have had lunch.

Would it not be fine to see if we could make our dogs at home pose for their pictures?

Sir Joshua Reynolds loved nature and the beautiful out-of-doors. He liked to have his pictures show the trees and the hills and the sky. In the dark background there is a suggestion of trees through the branches of which we can see the brightness of the sunlight. You will notice that the little girl's light dress, her golden head and the white spots on the dog's coat make the figures in the picture attract our attention immediately and the position of the child and dog which forms a triangle adds much to the attractiveness of the painting.

THE PAINTER

For biography and notes on Sir Joshua Reynolds see "Angel's Heads" page 156.

QUESTIONS ON THE PICTURE

1. Why is this little girl holding the dog so tightly?
2. Why do you think the little girl likes the dog?
3. Does the dog like the little girl?
4. What makes you think so?
5. What has the little girl been doing?
6. What is her name?
7. What would you name the little dog?
Why do people like this picture?



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MISS BOWLES

Reynolds

SUGGESTIONS FOR LANGUAGE LESSONS

The children will delight in telling little stories in class which are suggested to them by this picture.

or

The class may pose to represent this picture. They may find a little dog in the neighborhood.

or

The members of the class may try to sketch this picture and bring their sketches to class. In class they may describe the picture.

THREE CHILDREN OF CHARLES I

Sir Anthony Van Dyck
1599—1641

THE PICTURE

Many years ago there lived in England a very beautiful queen and a proud and haughty king by the name of Charles I. They had three beautiful children and this is a picture of them which the great artist, Van Dyck, painted.

The little lady at the right in the picture is Princess Mary, the boy in the center of the group is Prince James, better known as Baby Stuart and the boy to the left is Prince Charles, who is a little too prim to be really childish.

The king and his family lived in a very large house which was called a castle and which was surrounded by beautiful, spacious grounds. On these grounds were many large trees and away up in the boughs of a large oak the king and his gardener built a small house in which the children could play. What fun it was to climb the steps from the ground up to their little playhouse. It had a door, windows and seats where the children could sit and watch the birds build their nests. They called this their home and liked to play there better than in their nursery for they were out-of-doors.

These children had several rooms filled with toys. They had so many playthings that it took one servant most of the time to keep the rooms in order. These children were much the same as many of us and would for-



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THREE CHILDREN OF CHARLES I

Van Dyck

get to pick up their toys when they had finished playing with them.

The king had a very dear friend by the name of Van-Dyck who lived only a short distance from the castle. Van Dyck was a great artist and the king and queen often took the children there to have their pictures painted. If one wanted a likeness of a friend in those days he must have the picture painted for there were no cameras at that time.

The children had to return to Van Dyck's home many times before even one picture was painted but the great artist was very kind and thoughtful for he would often hire musicians to come to the studio and play for the children while he painted. The children were very fond of music and would listen attentively for a long time.

This is but one of the many pictures which Van Dyck painted of these children. Perhaps you have seen the picture of Baby Stuart in which he is holding a big red apple in his hands. No doubt the artist has told him that he might eat it if he holds real still for a while.

The artist had many fine dogs. In one of the pictures of the children we see Prince Charles standing beside a dog. He has his hand on the head of the dog. The dog is looking up into the face of the boy with almost human expression.

In this picture we see two dogs. One is standing beside Princess Mary and the other beside Prince Charles. They are not very large for they belong to the Spaniel breed. They seem to be posing for their pictures and are very quiet. One can tell from their glossy coats that they have the best of care.

I am sure you would be able to tell that these children belong to the royal family by their rich clothing. Baby Stuart looks real stunning in his nice lace cap and quaint dress. Notice his chubby hands and face. Later in life he became king of England and was known as King

James II. He ruled at a very critical period and had so much trouble that the people of his country drove him from his throne.

After the death of Charles I, Prince Charles became King of England and was known as King Charles II. Princess Mary was married when but ten years old to the Prince of Orange who was only fifteen, but she stayed in England and lived in the castle with her father and mother and two brothers. Children in royal families are often married when they are very young and usually marry someone who belongs to another royal family.

When you are older you will study much more about these children but I am sure they will seem like old friends to you because the artist Van Dyck has given you such a good picture of them.

THE PAINTER

Anthony Van Dyck was born in Antwerp, Belgium in 1599 and died in London in 1641 at the early age of forty-two. He was buried in St. Paul's Cathedral.

His father was a rich silk merchant. The young Van Dyck often met at his father's store the rich and cultured people who came there to do business. This contact naturally had a marked influence on his life. He had a very good education. Because he did not care to join in their sports but found more pleasure in companionship with older people, he was not popular with boys of his own age.

From earliest childhood he had a natural bent for drawing and when he was very young he became a pupil of Rubens. A very pleasing incident is told of him when he was working with the great master. The teacher usually dismissed the pupils early in the afternoon while he took a long walk into the country. Rubens had been working on a painting and the boys had not been allowed

to see it. What a splendid opportunity to view the painting while the teacher was away. By some means they managed to unlock the door of the studio. Accidentally, one of them fell against the portrait and, of course, rubbed off a part of the fresh paint from the face and arms. They became very much exercised over the accident but finally decided that Anthony should try his hand at repairing it.

When Rubens returned he immediately noticed that something had happened to the portrait and began to question the pupils. Upon learning the truth he was so much pleased with what Van Dyck had done that he not only complimented him but left it as the boy had retouched it. After that he was a great favorite with the master and helped him with his painting. He became first assistant at the studio and when he was but nineteen he became a member of the guild of Antwerp painters which was a great honor for one so young.

Early in his career he turned his attention to England and painted the portrait of James I at Windsor. His second visit was made in 1627, and in 1632 he made a third trip on the invitation of Charles I. He was knighted as Sir Anthony Van Dyck by the king and given the post of 'Principal Painter in Ordinary to their Majesties' and a little later a pension was bestowed upon him.

During the nine years he acted as court painter he painted thirty-six portraits of the king, twenty-five of the queen and many of the children. In his short life he painted more than three hundred portraits. Though he painted some beautiful Madonnas and other sacred pictures, he is best known by his portrait painting.

His early death was due, in a large measure, to overwork. Because he was able to produce such lifelike portraits and bring out the best points of his models he was in great demand. He was not able to refuse those who sought him. For force and vigor in handling his works

he is remarkable and as a portrait painter he ranks as a master among masters and because of his charming personality and cultured manner his associates nicknamed him the "Cavalier painter."

Van Dyck	văn dīk'
Nationality	Flemish
Date of birth	1599
Date of death	1641
Birthplace	Antwerp, Belgium.

Paintings by Van Dyck

Three Children of Charles I,	Royal Gallery, Dresden
Prince of Orange,	Ryks Museum, Amsterdam
Princess Mary Stuart,	Ryks Museum, Amsterdam
Portrait of Himself,	Louvre, Paris.
Madonna with the Donors,	Louvre, Paris.
King Charles,	Original Last Copy in Dresden Gallery
William II of Nassau,	Hermitage Gallery, St. Petersburg
Baby Stuart,	Private Collection

QUESTIONS ON THE PICTURE

1. Who are the children in this picture?
2. Where did they live?
3. What was their father's name?
4. Who painted this picture?
5. Do you like to have your picture taken?
6. Why did these children have to remain so long at the artist's house to have their pictures made?
7. What did the artist do to amuse them?
8. What do our photographers do sometimes to interest children?

9. Why do these children look so serious?
10. What kind of dogs are these in the picture?
11. To whom do they belong?
12. Tell about the play house which these children had.

SUGGESTIONS FOR LANGUAGE LESSONS

Let the children pose for this picture. Have one child act as leader and select from group others to represent children in picture. Arrange to represent picture. Tell why certain ones have been selected. Then let another try. Have class vote upon which was best.

or

While looking at the picture, tell how the clothing of these children differs from ours to-day.

or

Tell what these children did which you would enjoy doing. Tell what you do which these children would enjoy doing.

TWO MOTHERS

Elizabeth Jeanne Gardner
1842—1922

THE PICTURE

This picture "Two Mothers" is one which is appreciated by old as well as young. It tells of the most wonderful relationship in life. More and more as we grow older do we appreciate the fine traits of human nature. Men going out into life never forget the refined and sweet affection, the patience and gentleness, the self-sacrifice of mother.

This is a very humble home in far off France. The room we see is the kitchen with its great open fireplace where the cooking is done. The cooking utensils are hanging on the wall and there is a basket of vegetables on the top of the small cupboard. The floor is made of stone slabs and is comfortable and cool in summer.

What a beautiful mother with her two children! You are interested at once in her pleasant face and happy expression. She is not rich so far as this world's goods are concerned but rich in mother love and sweet contentment.

It is a warm summer day. The little daughter who is about three or four years old has asked her mother if she may not invite her friend "Biddy" and her fine family of ten beautiful chickens into the kitchen. The little girl has taken some crumbs of bread and has scattered them on the floor. Can you guess what the old mother hen is doing? Yes, she is calling her children to come



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TWO MOTHERS

Gardner

and get their dinner. We know she is calling them by the outstretched wings of the two chicks coming through the door. What beautiful little things they are! Do you notice the different colors?

The little one is pointing to this mother and her family. They are probably talking about the hen and her little chickens. No doubt the mother is telling her how kind the old hen is to her chicks and how much she loves and cares for them.

It may be that you have not noticed the baby brother as he lies asleep in his cradle or crib. Is the cradle like the one in your home? I dare say it is not. See how securely he is strapped in. You will want to know what that is leaning against the cradle. Over in France the mother often works in the field and if she has no one like grandmother with whom she may leave the little fellow, she must take baby, cradle and all to the field. For this reason a hood or covering is attached to the cradle to protect the baby from the sun and rain.

The old mother hen is teaching her chicks how to eat. She must take care that all of them get their share. Sometimes one little chicken can pick up the crumbs so much faster than another. Perhaps the mother hen must scold now and then if one of her babies is a little impolite. But she loves them very dearly and would fight for them should anything try to harm them.

We know it is a very warm day for both mother and daughter are barefooted and dressed so as to keep cool. We also notice that the door is open.

All of us have observed how a mother always protects her little ones. A bird hunts for worms for the birdies and keeps them warm under her wings, a cow will fight for her little "bossy" and all animals are much the same. This is what Miss Gardner wished to express to us. She pictured mother instinct and mother love when she painted "Two Mothers."

THE PAINTER

Elizabeth Gardner was born in Exeter, New Hampshire. Very early in her life she went to Paris for at that time there was very little opportunity to study art in this country. There she studied with several very famous French artists. Later she married one of her teachers, William Bouguereau.

Her style of painting is much like her husband's and has won many honors in different exhibits in Europe and America. Her greatest strength as an artist is her power to take simple homelike scenes and make them speak simple messages of truthfulness.

Gardner	gärd' nēr
Nationality	American
Date of birth	1842
Date of death	1922
Birthplace	Exeter, New Hampshire

Paintings by Elizabeth Gardner

Two Mothers
 The Fortune Teller
 Maud Muller
 Three Friends
 Ruth and Naomi
 Cinderella

QUESTIONS ON THE PICTURE

1. How many mothers do you see in this picture?
2. How many children do you see?
3. How many families are there?
4. Where is the little baby?

5. What is he doing?
6. What room in the house is this?
7. Why do you think so?
8. What kind of floor is in this room?
9. What is the mother hen doing?
10. Can you imitate the hen when she calls her chickens? Try it.
11. How can you tell that both mothers are happy?
12. How does a mother hen keep her chickens warm?
13. What are some enemies of chickens?
14. What do you think the little girl gave the chickens to eat?
15. What will they eat when they grow larger?
16. Why are the mother and daughter barefooted?
17. How can this little girl help her mother?
18. How do you know these people are not rich?
19. In what ways are the two mothers alike?

SUGGESTIONS FOR LANGUAGE LESSONS

Have children tell in class what different mothers will do to care for and protect their little ones.

or

Have each child ask a question about this picture and call upon some classmate to answer.

or

A discussion lesson on what children may do to repay mothers for their kindly protection and care may furnish a helpful language lesson in these grades.

CAT AND KITTENS

Julius Adam
1852—1913

THE PICTURE

What a fine spring day for old Tabby and her kittens to lie on their bed of clean straw with the sun shining in upon them to make it warm and pleasant.

This happy family is making its home in the barn where cats always wish to live. You will notice that the floor in this old barn is made of slabs of stone and is quite unlike the floors of our modern barns.

The kittens are about four weeks old, just the right age for fun and frolic. Can't you feel how proud the old mother cat is as she looks into the face of her kitten? I know she is saying, "What a beautiful child you are! You are the finest in the world." She has placed her paw over the kitten's back in such a loving way. Can you guess what she has been doing? She has been washing her baby's face.

Notice the other kitten which is climbing over its mother and making a rug out of her back. What do you suppose it wants? It wishes to be loved, of course, and to have its face washed, too. I am not quite certain that the old cat likes to be disturbed at this time. Of course she loves all her children just as your mother loves you but she wishes her kitties to be polite and unselfish. Notice old Tabby's tail and it will tell you she is a little out of sorts.



Adam

CAT AND KITTENS

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Back in the barn we see the other two kittens. They are having a real good time playing on the hay. They remind us of two boys who like to wrestle and roll about. They would not harm one another for the world. As one kitty throws its head back the sunlight shines into its face. The particles of dust are dancing in the rays and pussy wonders what that mysterious something can be. I am sure you have seen the dust in the sunlight even in your own home when you thought it was very clean.

On one side of the barn is an old-fashioned broom made of branches of trees tied together. It is used to sweep the barn floor and to keep it clean.

These are the Angora breed of cats and are very intelligent. The old mother is no doubt a good mouser and keeps the barn free from rats and mice. She will soon teach her children how to catch little mousie who eats the corn and oats which are kept in the barn. I am sure the one who owns this cat and kittens gives them plenty of good food, especially milk since they keep the mice away so well.

This picture cannot help but touch a responsive chord in the hearts of children who always love cats. These kittens are such bright playful creatures and are full of such mischievous pranks.

THE PAINTER

Julius Adam was born in Munich in 1852 and died in the same city in 1913. His father was an artist of note, especially of battle scenes. Adam devoted most of his life to the painting of animals and specialized in cats and kittens. His pictures possess vitality and humanize to a remarkable degree animal character. He often shows the playful characteristics of animals. They are

generally painted in groups. The Swiss painter, Gottfried Mind, has been called the "Raphael of Cats" because of his wonderful portrayal of these animals but Julius Adam has been even more successful in his painting on this same subject.

Adam	ă' dăm
Nationality	German
Date of birth	1852
Date of death	1913
Birthplace	Munich

Paintings by Julius Adam

Four Little Scamps Are We

Cat and Kittens, Private Collection, Miss Katherine Eddy.

QUESTIONS ON THE PICTURE

1. How many kittens do you see in the picture?
2. What shows you that they live in a barn?
3. What do they have for a bed?
4. What time of year do you think it is? Why?
5. What has the mother cat been doing to the black and white kitten?
6. Point to the kitten that is disturbing her.
7. How do you know the cats enjoy the sunshine?
8. Describe the broom in this barn. For what is it used?
9. What breed of cats is this? How do you tell Angora cats when you see them?
10. What are the two kittens near the window doing? Of what do they remind you?
11. Which kitten would you like for a pet?
12. Of what use are cats?
13. What should we feed them?

SUGGESTIONS FOR LANGUAGE LESSONS

Tell the children to find answers to following questions by examining their kittens or cats at home and have a conversational exercise on discoveries made.

1. Why can cats walk so quietly?
2. Why can we not always see the kitty's claws?
3. How many claws has a cat on one foot?
4. How does a cat sharpen its claws?
5. What kind of teeth has a cat?
6. Measure the length of the cat's whiskers.
7. Of what use are a cat's whiskers?

(A cat's whiskers extend on each side as far as the widest part of its body. This helps pussy to measure a hole so it will not get stuck in one too small.)

or

Tell three good things that cats do for us.
Tell three harmful things that cats do.

(The teacher should have the children discuss the fact that cats sometimes kill birds and talk about methods for preventing it.)

or

Write these sentences filling the blanks with some words given below:

branches	window
proud	slabs
four	straw
barn	happy

The kittens are in the

Their bed is made of

The floor is made of

The mother is very

The kittens are

There are kittens.

The sun is shining through the

The broom is made of

FEEDING HER BIRDS

Jean Francois Millet
1814—1875

THE PICTURE

Millet has painted a great many pictures but it is said that this one, "Feeding Her Birds" was his favorite and I think I know why the great artist loved this picture most of all. It is believed to be his own home and family in the little village of Barbizon about thirty miles from the great city of Paris.

When your teacher tells you about Millet, you will learn that he lived for several years in Paris but was not happy there for he wanted to live in the country where he could see the green fields and hear the birds sing. He also found it hard to support his family in the city so he decided to move to Barbizon. That little village is located in a beautiful big forest. What joy it was for him to wander in the great woods. The trees were his friends. The leaves and branches seemed to talk to him. He said, "I do not know what they say among themselves. They say something which we do not understand because we do not speak the same language."

And now let us look at the picture. Can you guess why the artist called it "Feeding Her Birds"? It is early morning. The children have been playing in the yard and the mother has just called, "Come, children, and have your breakfast." The little folks ran to her so fast for they were very hungry and did not wait to be called a

second time. When we see them in the picture they are sitting in the doorway, snuggled closely together and they remind us of baby birds in a crowded nest. Their mother is sitting on a stool and is feeding them with a wooden spoon from a bowl which she holds in her lap. The bowl is filled with porridge, perhaps, such as we have for our breakfast.

What fine children these are! They are so quiet and polite. The little boy is sitting between his sisters. He has his mouth open ready to receive his food, while the younger sister with her arm placed so lovingly about him, watches what goes on. No doubt she will get the next bite. The older sister is holding a doll. Do you think she will let the other children play with it when they have finished their breakfast?

We cannot see the mother's face but we know it must be sweet and kindly. If we look closely we can see the father working in the garden. He has been digging the soil for a long time, even before the children had awakened in the morning. Do you see the old hen running toward the house? She will pick up any crumbs of food if a bit falls on the ground. Perhaps the mother may scatter some for her.

These are peasant children for they wear wooden shoes and coarse clothing. But how clean the little ones are and what happy faces they have! We seldom see pictures of children playing that have been painted by Millet. However we know these children have been playing for we see a cart and an overturned basket of shells.

Now I am sure you have decided that this would be a pleasant place to live. Of course it is but a humble house made of stone but everything about it is clean and orderly. The vine climbing over its walls makes it beautiful. Then we know "tis a happy, loving family." The father must work very hard for he has nine children but there



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FEEDING HER BIRDS

Millet

is joy in his labor for his children are always helpful and loving, and the mother who keeps the home so clean and cheerful, who works out-of-doors, who weaves the cloth and makes the clothes, who prepares the meals and teaches her children, calls them her "Birds." And because she takes such good care of her little ones the author says she is like a mother bird and calls the picture "Feeding Her Birds."

THE PAINTER

For story of artist's life and notes see "The Angelus" page 329.

QUESTIONS ON THE PICTURE

1. Where are these children sitting?
2. What are they doing?
3. Upon what is the mother sitting?
4. What kind of spoon has she in her hand?
5. Which child does the mother feed first? Why?
6. What causes you to think the children are unselfish?
7. Why is the hen running so fast?
8. How do we know the children have been playing?
9. What is the father doing?
10. What tells you the scene is out-of-doors?
11. What kind of house is this?
12. What time of day is it?
13. What time of year is it?
14. How do you know the picture is not a scene in our country?
15. Why did the artist call it "Feeding Her Birds"?

SUGGESTIONS FOR LANGUAGE LESSONS

A conversational lesson in language may well be developed from this picture by having children describe the games the children in the picture were playing before they were called.

or

Have children use the following words in sentences that will suggest this picture.

children	vine	garden
doorway	bowl	spade
mother	spoon	doll
stool	her	shoes
father	cart	peasants

or

Place ten sentences on the board describing parts of picture and have children point out description on picture and read sentence.

THE FIRST STEPS

Jean Francois Millet
1814—1875

THE PICTURE

This picture appeals at once to our human sympathy. It needs no one to interpret its meaning. Even the smallest child can easily understand its story, for what one has not experienced this pleasure either in his own home or that of his neighbor?

It is a simple story of a mother teaching her little one to walk. The father has been working in the garden but when the mother and baby approach through the gate, he stops his work, throws down his spade and extends his arms to the little fellow.

We cannot tell much from the expression of the child's face, but its outstretched arms tell not only of its eagerness to reach its father but of the encouraging words which are being spoken to it. This baby is perhaps a year old and has been creeping for several months. No doubt he has been watching others walking about and has decided that it is a much better way. Now he is trying very hard to walk. He hears his father's voice and is bubbling over with joy and delight. The father is kind and loving. Every line in the picture tells this. The mother knew how glad the father would be to help teach their baby and that the little one would try so hard to walk to its father. That is why she took him out to the garden.

How strong both the mother and father are? The man shows his strength in his large arms and the mother in her shoulders and body as she places the child on the ground.

These people are peasants and do not have many comforts in life. They perhaps own the little cottage and a very small piece of ground where they raise their food. The fence in the picture signifies their narrow lives. Many times the mother goes out with the father to work. Then they take the baby with them unless there is a grandmother to take care of it. They often work in the large field of their wealthy neighbor. But they are always happy and never complain about their hard lives for they find so much pleasure working for each other. Don't you think the artist tells us in the picture that they are happy?

One can almost hear the baby laugh while the mother encourages it and the father coaxes it to try. The father and mother are glad to work early and late so that baby may have food and clothes. How much of our comfort depends on our parents! Boys and girls should be kind to them and always thoughtful of their happiness for they can never repay their parents for all the moments spent in their behalf.

THE PAINTER

For biography of painter and notes see "The Angelus" page 329.

QUESTIONS ON THE PICTURE

1. What do you see in this picture?
2. What is the baby trying to do?



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THE FIRST STEPS

Millet

3. How do babies get about before they walk?
4. Why is the mother holding her?
5. Why does the father extend his arms?
6. How can you tell that the baby is happy?
7. What has the father been doing?
8. How do you know?
9. How can you tell that these are poor people?
10. Do you think the baby will walk to its papa?
11. What makes you think so?

SUGGESTIONS FOR LANGUAGE LESSONS

Have the children relate stories of their own babyhood or of the early years of their brothers and sisters. The teacher might tell them the day before so that they could ask at home concerning their first words or the time they learned to walk.

or

Teacher and pupils decide in class just what the father and mother are saying and children repeat to give their interpretation.

or

Class may dramatize picture.

THE TRAIN. "HERE IT COMES"

William V. Birney
1858—1909

THE PICTURE

What an interesting picture! Three bright, happy children are standing on one of the boards of a fence watching an approaching train. I think the boys and girls who study this picture will like to know something which the author has learned concerning the home life of these little people before they came to the country to live.

The father, mother and three children whom we see lived on the seventh floor of a tenement house in a large city in the eastern part of the United States. The houses were so close together and so near to the street that there was no room for grass, flowers or trees. How tiresome it must have been for children to be shut up in their rooms during the long winter days! Even when the warm spring came there was no place to play except the hot, dusty streets.

The father saw that the mother and children grew paler and paler each day and he decided to take them to the country for the summer. Can you not imagine the delight of the children when they were told of this plan?

The picture represents them in their new home. We see a plain little cottage in which they live. It is in the center of a daisy field. You can see the daisies in bloom



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Birney

THE TRAIN, "HERE IT COMES"

near the fence. What fun it must be to gather flowers, chase the butterflies or play on the sandy beach which is but a short distance beyond the clump of trees in the background.

One cannot help noticing how clean and healthy the children are and how wisely the mother has dressed them for play. At first one might think the baby was a little boy but it wears the overalls so that it can climb about more easily. See the piece of bread and butter she is holding in her hand. She has just taken one big bite from it. No doubt she is hungry for the shadows of their feet on the fence tell us that it is nearly noon.

Guess what day of the week it is. You will guess correctly, I am sure. It is Saturday. The children have climbed upon the fence to catch the first sight of the train when it appears way up the track. Children always enjoy watching a train but these little folks are so eager that we are sure someone is coming. Of course, it is their father. He has been working all week in the crowded city. How glad he will be to spend the week-end with his family in the open country, with all its pure fresh air and beautiful sunshine.

We notice that the boy's mouth is open. He is saying something and this is what it is, "Here it comes." In a moment the train comes rumbling along and stops at the crossing just below the cottage. The children rush to meet their "Daddy." The boy gets there first and the man stoops down and kisses him. Then he gives the little girl a kiss and hug but when the baby, who has been coming as fast as she can, reaches him, he picks her up in his strong, loving arms and carries her back. I am sure she has already asked him if he has brought them some candy. Do you think he has? And soon they will reach the little cottage where mother will be waiting for them. How many questions there will be to answer and how

many interesting things to tell! The whole week-end will be like a vacation.

How many children who live in the large cities long for a trip to the country! How much they would enjoy the flowers, the green grass, the birds and the trees! Many times children from the country wish to go to the city to live but they do not know how many pleasures there are in the country which they never could enjoy if they lived in a crowded city.

THE PAINTER

The artist who painted this picture is an American. He is William V. Birney and was born in Cincinnati, Ohio. He studied in many art centers but most of his work was done in Munich. He did much of his later studying in Boston.

He delights in painting domestic scenes, particularly those where children form a very important part. His style is large and simple and his work shows the everyday life of the people he knew and studied. His work is also valuable for his interpretation of nature.

Birney	bûr' nễy
Nationality	American
Date of birth	1858
Date of death	1909
Birthplace	Cincinnati, Ohio

Paintings by Birney

The Train, "Here It Comes!" Privately owned

QUESTIONS ON THE PICTURE

1. How many children do you see in this picture?
2. How many boys are there?
3. How do you know the scene is in the country?
4. How can you tell that the children are happy?
5. Why did they come to the country?
6. What kind of flowers do they gather?
7. For whom are they looking?
8. Which one is saying, "Here It Comes!"
9. Where do the children live during the winter?
10. What will they do when the train stops?
11. What will the father do?
12. What will the father ask the children?
13. What will the children ask the father?
14. Where is the mother?
15. What are some of the things the children will do while the father is home?

SUGGESTIONS FOR LANGUAGE LESSONS

The children will enjoy a conversational exercise on the pleasures of country life and of city life.

or

The class may formulate at least five questions which the children will ask the father and five questions which the father will ask the children. The teacher may place several of the simpler ones on the board for the class to copy at seats. Attention must be called to question marks.

or

A child may select classmates to pose for this picture, stating reasons for his selection. Other children may offer suggestions.

THIRD AND FOURTH GRADES

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THE BALLOON

Julien Dupre
1851—1910

THE PICTURE

The group of haymakers we see in this picture are stopping in the midst of their labors to watch the passage of a balloon through the air. Do you wonder when this scene took place? It was during the Franco-Prussian War in 1870 that balloons were often used for making observations. We feel that this must be an unusual sight judging from the intense interest shown by these people.

The scene is in far away France where the sky is so blue and the sunshine so bright. The air is filled with the fragrance of new mown hay. These people have been working in the field since early morning and have accomplished much as is shown by the many haycocks already made.

Perhaps the woman in the center of the picture first saw the strange object as it floated high over their heads. We think so for she is facing in that direction. Then she called the attention of the others to it.

What strong, sturdy people they seem to be! The women toil in the fields in that country just as the men do. Most of the work is done by hand. We at once notice the absence of any up-to-date machinery for making hay.

What a contented group of people! No doubt they are one family. The father stands to the right and wears

a broad rimmed hat. The mother, who is holding the rake, shades her eyes with her hand. How intently she is gazing at that strange sight. The younger members of the family have been working in the hot sun with bare heads as their rudy appearance indicates but they do not seem to mind it. Would you not like to hear what they are saying as they look at this balloon? Probably they have never seen one before.

The glad harvest time will reward these faithful people for their honest toil. We know they must become very tired and are glad for a moment's rest. But they do not ask our sympathy. They love their daily task.

Many pictures show more of the sky than of the earth. We are glad Dupre has given us so much of the earth in this scene. A peaceful brook crosses the meadow and flows quietly on to the great river. Beyond is the green meadow and the Lombardy poplar trees that stand like sentinels so tall and solemn. The dense forest at the foot of the hills is most inviting on a warm summer day.

This painting is full of sunlight. It is a peaceful, happy scene suggestive of the everyday life of the peasants of sunny France. The picture is in color and hangs in the Metropolitan Museum in New York. It was painted in 1880.

THE PAINTER

Julien Dupre was born in Paris on March 17, 1851 and studied under Pilo, Lehmann and Langee. There were three contemporary artists by the name of Dupre, Jules, Leon Victor and Julien. All of them devoted themselves to rural and pastoral scenes and won great honor. Julien Dupre, like Millet, used the peasants as subjects and saw in their lives the great beauties of labor. It was the habit of this great artist to go often into the country



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THE BALLOON

Dupre

and spend entire days watching the people work in the fields. He painted the open country scenes because he loved them. He especially enjoyed painting pictures of cows. His pictures have grown in favor with the people of this country since he won his first medal at the Philadelphia Centennial in 1876. He later won medals in his native country in the Salon in 1881. His name is often confused with Jules Dupre who was born in 1812 and died in 1889.

Dupre	dū prā'
Nationality	French
Date of birth	1851
Date of death	1910
Birthplace	Paris

Paintings by Julien Dupre

Balloon	Metropolitan, New York.
In Pasture	City Art Museum, St. Louis.
Minding the Flock	Layton Gallery, Milwaukee.
Before the Storm	
Drinking Trough	
Escaped Cow	

QUESTIONS ON THE PICTURE

1. What are the people in the picture doing?
2. What have they been doing?
3. Who saw the balloon first?
4. What makes you think so?
5. How many people are there in the picture?
6. What time of day is it?
7. What time of year is it?
8. Tell how these people cut the grain.
9. How many of you have ever seen a balloon?

10. What keeps a balloon in the air?
11. What makes us think that the artist liked country life?
12. What will be done with this hay?
13. How do they make hay in our country now?

SUGGESTIONS FOR LANGUAGE LESSONS

The children may relate in class experiences they have had in the haying season either at home or when visiting in the country.

or

The class may tell what keeps a balloon up in the air.

or

The teacher may have the members of her class bring pictures of harvest scenes to class and tell what country they are representing.

SHOEING THE BAY MARE

Sir Edwin Landseer
1802—1873

THE PICTURE

Mr. Bell lived on a beautiful estate near the city of London and was a very dear friend of the great artist Landseer. He owned a fine bay mare whose name was "Betty". Mr. Bell had spoken to his friend many times about painting the picture of this splendid animal but Mr. Landseer was so busy painting pictures of dogs, lions and deer that he had not found time to paint "Betty".

One day when Landseer was visiting Mr. Bell, the conversation turned to the mare and the painter learned that every time she got out of the stable or meadow away she would scamper down the street to the blacksmith shop. Betty was just like boys and girls; she liked new shoes.

Then Mr. Landseer thought it would be fine to sketch Betty in her favorite haunt. We see her in the picture while the blacksmith is fitting her shoes. You will notice at once that she has neither bridle nor halter and is not tied. This is surely unusual and at once we wish to know more about the wonderful mare.

Let us study her for a moment. See what a fine animal she is. Her wide open nostrils indicate good lung power while the veins in her face and her small ears denote that she is a well-bred animal. Note the keen eye and the beautiful star in her forehead. The arched neck,

the short back, the straight limbs, the glossy, dappled coat all tell us that she is not only well-bred but that Mr. Bell takes good care of her. Do you notice the bobbed tail? At the time this picture was painted the people had a very cruel practice of cutting off part of horses' tails. They thought it made the animals more beautiful.

Have you ever visited a blacksmith shop? If you have not, you should, for you will be interested in watching the blacksmith take off the old shoes, pare the hoof of the horse and put on the new shoes after he has them ready. You will see the forge, the anvil and the many tools the smith uses. See how many you are able to name in this picture.

We know the blacksmith must be a kind man or Betty would not wish to go there so often. He loves pets for we see a bird cage hanging in the open window. Some may say, "But if he were a kind man he would not keep a bird shut in a cage." This is a canary and loves its home. It would not live long if it were out of its cage.

The burrough or donkey, as it is sometimes called is waiting to be shod. Perhaps it belongs to some boy. It emphasizes the beauty of Betty when we compare the long shaggy hair, the downcast look, and the long ears of the burrough with the glossy coat, the small ears and the intelligent appearance of the mare. But the burrough is a very useful animal in carrying heavy loads, especially in the mountains and is a safe animal for children to ride and drive.

The blacksmith is a very strong man. He must hold the leg of the animal and at the same time work with the tools. I think it is a very dangerous occupation, don't you? The blacksmith must be very careful in fitting the new shoe and in driving the nails which hold the shoe to the hoof. You will notice that Betty is turning her head toward the smith as if she is saying, "Please, Mr. Blacksmith, be careful when you drive the nails."



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SHOEING THE BAY MARE

Landseer

The dog we see in the picture belongs to Mr. Bell and usually comes to the smithy with Betty. The dog's name is Laura. We can readily tell the breed of dog by the long drooping ears. The hound seems to be interested in what the blacksmith is doing.

This picture was painted in 1844, the same year in which Longfellow wrote the poem, "The Village Blacksmith." It is almost five feet in length and four feet in width. To-day it hangs in the National Art Gallery of London. What a beautiful painting it is and how much it tells of friendliness, trust, kindness, faith and gentleness. It will always teach sympathy and kindness toward animals and show their love for man.

"Children coming from school
Looked in at the open door;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly,
Like chaff from a threshing-floor."
—Longfellow.

THE PAINTER

For biography of Sir Edwin Landseer and notes see the "The Distinguished Member of the Humane Society." Page 290

QUESTIONS ON THE PICTURE

1. What is the name of the mare?
2. Who owned her?
3. Where did he live?
4. What is an estate?
5. What color do you think Betty was?

6. What makes you think she likes new shoes?
7. Would you like to ride on her? Why?
8. What tells us that Betty is well-bred?
9. Why is the donkey in the smithy?
10. What use do we make of donkeys?
11. How do you know that the blacksmith is kind?
12. Of what is his apron made?
13. If the blacksmith should let the bird out-of-doors, what might happen to it?
14. Of what is Betty thinking?
15. What is the dog watching so intently?
16. How does a blacksmith fasten a shoe to a horse's hoof?

SUGGESTIONS FOR LANGUAGE LESSONS

The class may very appropriately be taught Longfellow's poem, "The Village Blacksmith" in connection with the study of this picture.

or

The teacher may place a list of questions such as follows on the board and have the children write the answers.

- Why has Betty come to the smithy?
- What is the blacksmith doing?
- What has he in his hand?
- What kind of dog is in the picture?
- Why isn't the dog asleep?
- Why is the burrough in the smithy?
- What kind of coat has Betty?
- What kind of coat has the burrough?

or

The children may be asked to describe several tools found in a smithy and tell the use of each.

PIED PIPER OF HAMELIN

Hermann Kaulbach
1846—1909

THE PICTURE

The people of Hamelin in Brunswick could find no means of ridding themselves of a great horde of rats which had entered the town and were frightening everyone from the cooks to the tiny little babies in the cradles. Even the mayor and his council were startled when they heard a tap at their chamber door, for they thought it was more rats.

But when the mayor, grown suddenly bold, shouted, "Come in," only a curious man, clad in a red and yellow suit and carrying a strange musical pipe, entered. He told the mayor that for a thousand guilders he would rid the town of the pest of rats.

The officials of the town immediately consented. Relief at any cost was what they had searched for and they were glad to give this man an opportunity to try his skill.

So the Piper stepped to the street and began to play upon his Pipe. In an instant the street was filled with rats,—old rats, young rats, big rats, small rats—all following the music. The Piper led them down to the banks of the river Weser and in their haste all the rats tumbled into the water and were drowned—all, except one fat rat who swam across and told the story of the wonderful music to other rats.

In the town there was great rejoicing. But when the Piper asked for the thousand guilders that he had been promised, the mayor and his council decided not to pay him for with that money they could buy a great quantity of wine with which to celebrate.

At their refusal to pay him the Piper again put his pipe to his lips and began to play more strains of curious music. Again with a great clatter the street was filled—this time with all the children of Hamelin. The Piper led them away but not to the river as he had the rats. Instead he took them to a great hill, the side of which opened and closed after all the children, except one little lame boy, had entered. The little lame boy with all the people of the town mourned the lost children for although the mayor advertised far and wide, the Piper never came back to Hamelin leading the children home.

This is the story that Robert Browning wrote in a poem to entertain a little sick boy, the son of his friend, Macready, an English actor. A German painter, Hermann Kaulbach, has painted the story for us.

In order to tell the whole incident he had to picture the piper leading the children and rats at the same time. The crowds of happy children, carrying anything with which they happened to be playing are a delightful throng, bent upon reaching a promised land of happiness. Even the rats are scurrying to partake of some wonderful unknown pleasure. However it is the reality, the naturalness of each individual child that gives the picture its appealing charm.

The old medieval building with its outside stairs and arches tells us that the time of the story is the thirteenth century.

The picture is called "The Pied Piper" because of the dress of the strange man. It was made of two colors, red and yellow and about his neck he wore a scarf of red and yellow. The word "pied" means of two colors.



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PIED PIPER OF HAMELIN

Kaulbach

It would be well to read the entire poem "The Pied Piper" to the children in connection with the study of this picture. If time does not permit the parts which follow describing the destruction of the rats and the children might be given to the class.

"Into the street the Piper stept,
Smiling first a little smile,
As if he knew what magic slept
In his quiet pipe the while;
Then like a musical adept,
To blow the pipe his lips he wrinkled,
And green and blue his sharp eyes twinkled,
Like a candle-flame where salt is sprinkled;
And ere three shrill notes the pipe uttered,
You heard as if an army muttered;
And the muttering grew to grumbling;
And the grumbling grew to a mighty rumbling
And out of the house the rats came tumbling.
Great rats, small rats, lean rats, brawny rats,
Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins,
Cocking tails and pricking whiskers
Families by tens and dozens,
Brothers, sisters, husbands, wives,—
Followed the Piper for their lives.
From street to street he piped advancing,
And step by step they followed dancing.
Until they came to the river Weser
Wherein all plunged and perished!
Save one."

"Once more he stept into the street,
And to his lips again
Laid his long pipe of smooth straight cane;
And ere he blew three notes (such sweet

Soft notes as yet musician's cunning
Never gave the enraptured air)
There was a rustling that seemed like a
bustling
Of merry crowds justling at pitching and
hustling,
Small feet were pattering, wooden shoes
clattering,
Little hands clapping and little tongues
chattering,
And, like fowls in a farm-yard when barley is
scattering,
Out came the children running.
All the boys and girls, with rosy cheeks and
flaxen curls,
And sparkling eyes and teeth like pearls.
Tripping and skipping, ran merrily after
The wonderful music with shouting and
laughter."

"The Mayor was dumb and the Council
stood
As if they were changed into blocks of
wood,
Unable to move a step, or cry.
To the children merrily skipping by,
—Could only follow with the eye
That joyous crowd at the Piper's back.

But how the Mayor was on the rack,
And the wretched Council's bosoms beat,
As the Piper turned from the High Street
To where the Weser rolled its waters
However he turned from South to West,
And to Koppelberg Hill his steps addressed,
And after him the children pressed;

Right in the way of their sons and daughters!
Great was the joy in every breast.

“When, lo, as they reached the mountain
side,

A wondrous portal opened wide,
As if a cavern was suddenly hollowed;
And the Piper advanced and the children
followed.

And when all were in to the very last,
The door in the mountain side shut fast.

Did I say, all? No! One was lame,
And could not dance the whole of the way.”

THE PAINTER

Hermann Kaulbach was born in Germany in the city of Munich in 1846. He came from a family of artists for his father, his brother, and his cousin were also great painters. His father was the famous Wilhelm von Kaulbach and it was his father who was his teacher. Hermann was also a student of Piloty and later went to Italy to complete his studies. He produced many historical works, some operas and dramas. He died in 1909.

Kaulbach	köwl' bäch
Nationality	German
Date of birth	1846
Date of death	1909
Birthplace	Munich, Germany

QUESTIONS ON THE PICTURE

1. Why are the children climbing the stairs so eagerly?

2. How do you know they have just left their play?
3. Do you think they are happy or sad? Why?
4. What helps us to tell that these children lived long ago?
5. Who is the man who is leading the children?
6. Why is he given that name?
7. In what country does he live?
8. Who else is following the Piper?
9. What does he do to lead the children and rats on?
10. Does the story say that the Piper lead the children and rats away at the same time?
11. Why did he lead the rats away?
12. Why did he lead the children away?
13. Did the people of Hamelin deserve this punishment? Why?
14. What do you think happened to the little children when they entered the mountain?

SUGGESTIONS FOR LANGUAGE LESSONS

Place questions given on picture on blackboard and have children prepare to give answers orally in class period.

or

Have each child formulate five questions on picture to ask classmates during class period.

or

Ask children to write sentences in answer to following questions written on blackboard

1. Why were the people of Hamelin so frightened?

2. Who promised the Pied Piper a thousand guilders?

3. Why was the strange man called the "Pied Piper?"

4. Why did the mayor and council refuse to pay the Piper?

5. What did the Piper do to punish them?

VILLAGE CHOIR

Adolph Lins
1856—

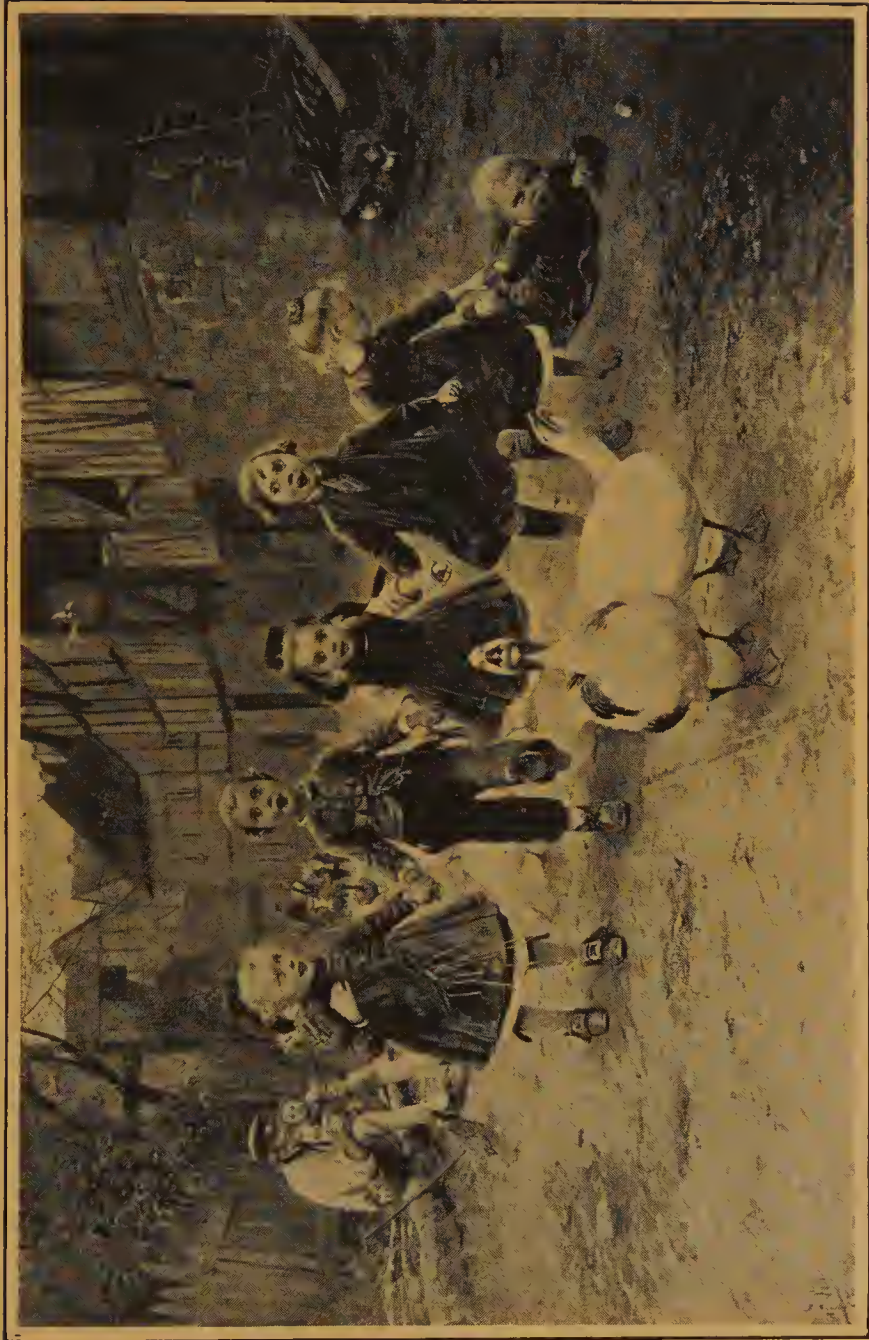
THE PICTURE

Adolph Lins' picture "The Village Choir" is particularly appealing to primary children for it represents a group of little folks engaged in much the same sport that most children have experienced and enjoyed. What one of us does not remember chasing the old gobbler or running after the ducks or attempting to ride the calf in the barnyard?

These children live in Germany as the style of their dress shows us. We decide from the appearance of the buildings that the scene of the picture is an alley with rows of stables on each side.

The children have been playing in that alley when a flock of geese driven along by some people in a rude cart appear. The geese are perhaps on their way to the village market. Two of them are a bit in advance of the large flock and when the children see them, they quickly join hands and form a line behind them. Then hurrah for the fun! They skip along and hurry the geese which have become frightened.

There are six children in the group and the tiniest one at the end of the line has had some difficulty in keeping up with the merry throng. He has stumbled and fallen and is adding his wails to the laughter and shouting of the other children, the gabbling, cackling and hissing of the



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VILLAGE CHOIR

Lins

frightened geese. Who can look at this picture without really hearing the medley of sounds? How appropriately Lins has selected his title, "The Village Choir!"

Notice the little girl next to the fallen child. She has been interrupted in her part of the performance by the accident to her small brother, whom she has been asked to care for. See how her hair has been knotted in a quaint little twist on the top of her head. The boy next to her is bending every energy to make a stirring noise. Look at his round mouth and his staring eyes with just the suggestion of a smile and the twinkle of mischief. The next little girl is looking directly ahead. She is not entirely sure that the angry geese may not turn about and attack them and she may be using a bit of care not to tumble as the little boy has done.

Then the larger lad! Notice his happy, good-natured countenance and his shining eyes. One might think he is keeping time to the music and enjoying every moment. The little girl carrying the doll watches him and votes him the leader of the group. Her doll is made of a bundle of reeds wrapped about with a cloth but it is as dear to her as the choicest dolly from the store.

In the background is an old man sitting on a log holding a baby. The old man is enjoying the sport also as is plainly shown by his pleasant face and his attentive expression. He is talking to the baby about the fun and the little tot is just wishing to be down and with the group.

The picture represents distinctly the simple joyous pleasure of a group of happy children and makes its appeal to all lovers of little folks.

THE PAINTER

Adolph Lins, a modern German artist, was born at Kassel in Germany in 1856. He is a landscape painter,

very fond of painting directly from nature. His most distinctive trait is his treatment of color. He tends toward heightened colors, sometimes in vivid contrasts of lights. In his smaller pictures especially, he uses green to emphasize strength.

In his landscapes Lins very often paints children and geese. In his portrayal of children he should be considered a master. His small folks are natural in all moods in which the artist paints them, as only one in perfect accord with the spirit of their lives could picture children. He has the ability to bring before us in entire sympathy the fresh charm of children and make them real and alive in pictures.

Lins	lins
Nationality	German
Date of birth	1856
Birthplace	Kassel, Germany.

QUESTIONS ON THE PICTURE

1. Name the different things you see in the picture.
2. Where did the scene take place? Give reasons for your answer.
3. What causes you to think that the children are making a noise?
4. Do you think they are afraid of the geese?
5. Why is the picture called "The Village Choir?"
6. How can you tell that they are having a good time?
7. Why are they holding each others hands?
8. What has happened to one of them?
9. What has he dropped from his hand?

10. What is the little girl on the left carrying? Of what is it made?

11. Which one of the children is watching the geese very closely? Why?

12. Where do these children live? How can you tell?

13. What name do you give to geese when they are young?

14. Of what use are geese?

15. What is the old man saying to the baby?

16. What tells us that the baby would like to follow?

SUGGESTIONS FOR LANGUAGE LESSONS

Write a paragraph telling all the reasons why you know these children do not live in our country.

or

Fill in the blanks in the following sentences:

1. The children are playing in the
2. There is girl with bare feet in this picture.
3. The old man is holding the
4. The is made of reeds and cloth.
5. The small child has stumbled and

or

Write sentences and name each child in the picture.

CHILDREN OF THE SHELL

Bartolome Esteban Murillo
1617—1682

THE PICTURE

Many critics have said that the most beautiful picture of children which has ever been painted is Murillo's "Children of the Shell," and it holds a very high place among that great artist's productions.

We can imagine that the two small boys have been playing by a spring and, discovering a shell close by, they are using it for a cup to take a drink of the sparkling water. Thus has he pictured the humanity of these children.

In early times it was always customary to use some symbol to identify different religious characters. We recognize St. John for he carries his reed staff which supports the cross. From it floats the scroll on which are inscribed the words, "Behold the Lamb of God." The lamb in the painting is the symbol of the Christ Child. This gentle little animal which is typical of innocence serves not only for a sign but adds to the reality of the picture as it lies upon the ground and looks up so intently at the boys. In Seville where Murillo lived it was customary for every family to buy a lamb for the holiday feast at Easter time. Thus the sight of a child and a lamb playing together must have been very common to the great artist.

In the background dimly visible in the bright light about the Savior's head are the angels who seem to have



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CHILDREN OF THE SHELL

Murillo

come from their heavenly home to worship the Christ Child and to minister to His wants. On each side of the picture the shadows are deep and dark, symbolizing the trials and uncertainties of life. St. John appears to have just stepped out of the darkness into the light which marks the center of the picture. There is Jesus, his cousin, who supplies his comfort. This symbolizes the spirit of service of the Savior for our temporal as well as our spiritual wants. St. John is clothed only in the skin of an animal which signifies that he is one of the wilderness.

The arrangement of the picture is very beautiful. The three central figures form a pyramid, while the light grows bright exactly behind the children. The whiteness of the lamb and the bodies of the boys contrast with the shadows on each side of the painting which supply the balance. The shell is almost in the exact center of the picture. It is holding the attention of every figure and is the source of the title of the painting.

The charm of this masterpiece is undoubtedly the happiness which is revealed in the faces of the children and the spirit of service which promises God's solicitude for mankind.

THE PAINTER

For biography and notes on Murillo see "The Melon Eaters." Page 23

QUESTIONS ON THE PICTURE

1. Who are the children in this picture?
2. How do we recognize them?
3. Why are the angels in the background?
4. What have these boys been doing?

5. Why is it called "The Children of the Shell?"
6. What is inscribed on the scroll on St. John's staff?
7. What is the spirit of the picture?
8. In what is St. John dressed?
9. What does this signify?
10. Who is older, Jesus or St. John?
11. Why did Murillo represent Jesus giving the drink to St. John?

SUGGESTIONS FOR LANGUAGE LESSONS

The teacher may ask the class to give a description of this picture pointing out the different interesting things as they describe.

or

After the children have studied this picture they may be asked to tell all the things in this picture which express happiness and kindness.

or

Each child may write five sentences which relate to the picture.

DON BALTHAZAR CARLOS

Diego de Silva Velasquez
1599—1660

THE PICTURE

This little boy who is riding his pony so proudly is Don Balthazar Carlos, the son of Philip IV, King of Spain. The King was the best horseman in all of Spain and he was very proud of the skill which the young prince showed in riding. It is said that the father was more proud of his son's athletic achievements than he was of his learning.

When Velasquez, who was court painter in Spain, painted this picture, Don Carlos was only seven years of age. Notice how securely he holds his mount, how fearlessly he rides and how dignified he appears. His clothing suggests his royalty. He wears a dark green velvet jacket with white sleeves, a red scarf embroidered in gold and a hat adorned with a plume. He wears high riding boots. How would you like to be dressed like he is?

And yet with all this atmosphere of royal dignity, Velasquez has managed to portray simple childhood. The pride the little Don Carlos has in his pony, his love for his companion, the joy of riding are common attributes to all children of all times. This power of the great artist is most marked and is the result of his understanding of child life.

The pony is a splendid type. Notice his short, thick mane and tail. He is very powerful for so small an animal and is steady. He looks very intelligent.

Everything about the picture expresses action. The position of the pony's body, the flowing mane and tail, the sash and scarf of the little boy, even the clouds in the sky are suggestive of movement.

Velasquez has also contrived to give us an idea of unlimited space. The distant landscape meets the sky far away while the hills and foliage nearer us are indistinct. The dark pony and the boy clad in green and brown stand out boldly against the light background while the pyramidal shape of the characters of the picture give it a most artistic touch.

Don Carlos died when he was only sixteen years of age. It was a crushing blow to King Philip but in his deep sorrow he wrote to a friend,

"We must all yield to God's will, and I more than others. It has pleased him to take my son from me about an hour ago. Mine is now such a grief as you can conceive at such a loss, but also full of resignation to the hand of God and courage and resolution to provide for the defense of my lands, for they also are my children, and if we have lost one, he must preserve the others."

THE PAINTER

Velasquez was born in Seville in 1599 in the same year in which Van Dyck was born. His parents belonged to the nobility and the son was enabled to follow his calling without the handicap of lack of financial support. When he was very young he showed his talent for art and his parents were glad to foster it. He studied in the studio of Francisco de Herrera until he was nineteen. At that time he produced "The Water Carrier" which was pronounced a masterpiece.

When he was twenty-four he went to Madrid and made his home there until his death in 1660. He went at



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DON BALTHAZAR CARLOS

Velasquez

one time to visit his friend Rubens and remained for nearly a year and later on studied in Italy at Venice and at Rome.

When he first arrived in Madrid he was invited to paint the portrait of Prince Ferdinand, King Philip's brother and later that of the King. So great was his success that he was made court painter which post he held until his death.

A marked characteristic of Velasquez private life was his charity which extended to all who were in want. Many a time did he help Murillo who was born in Seville when Velasquez was eighteen and whose financial condition was far less comfortable than that of Velasquez.

This artist had the power to express what he wished with a few lines, with bold strokes of his brush and the addition of very few details. He always worked with his model before him and his productions were realistic. He was passionately fond of children and understood them. That is perhaps the chief reason for his success in painting pictures of children. He has been called the "supreme painter of child life."

Velasquez	bä läs' këth
Nationality	Spanish
Date of birth	1599
Date of death	1660
Birthplace	Seville, Spain

Paintings by Velasquez

Don Carlos Baltasar	Prado Gallery, Madrid
Philip IV	National Gallery, London
The Maids of Honor	Prado, Madrid
The Tapestry Weavers	Prado, Madrid
Portrait of Velasquez	Capitoline Gallery, Rome

QUESTIONS ON THE PICTURE

1. Who is this boy in the picture?
2. How is he dressed?
3. Why does he wear such rich clothing?
4. What do you think of Don Carlos from the expression on his face?
5. Would you like him for a playmate? Give reasons for your answer.
6. How do we know this is a strong pony?
7. How can we tell he is moving very fast?
8. Who was Don Carlos' father?
9. Where did they live?
10. Why was the king so proud of the prince?
11. How old was the little boy in this picture?
12. When did Don Carlos die?

SUGGESTIONS FOR LANGUAGE LESSONS

The teacher may have the children describe in class a pony or favorite horse which each one has or knows, teaching them what to tell and how to tell it in a description.

or

The children may write a paragraph telling what kind of child they think Don Carlos was.

or

The class may sketch this picture as they remember it.

ARRIVAL OF THE SHEPHERDS

Henri Lerolle

1848—

INTRODUCTION

The birth of Christ is the most important event in the world's history and the account given in Luke II is one of the most beautiful and fascinating records in the New Testament.

One might ask why the Redeemer of mankind did not come sooner. The reply is:

1. Christ came in accordance with a long line of prophecy. Prophets must have been raised up and then hundreds of years must have elapsed in order to fully verify their utterances.

2. Christ came when the political factors of the world were most favorable. The whole world was practically under Roman control and this fact was the means of bringing Christ and his followers immediately before the nations of the earth. Notice the nations represented at the time of the crucifixion and at Pentecost.

3. Christ did not come until the world had done its best without him and had made a complete moral failure. The wisdom and culture of the world were very great and yet morally it was groping in the darkness.

Both Mary and Joseph, her husband, were lineal descendants of King David. Their home was in Nazareth of Galilee. On account of a decree of the Roman Government that a census of all the inhabitants of Palestine be

taken, Joseph and Mary were obliged to come from Nazareth to Bethlehem, their ancestral city to be enrolled. This was probably an enrollment for the purpose of determining the amount of taxation.

It was no doubt late in the evening when Mary and Joseph arrived at their journey's end for we know the inn was already crowded. The inn was not like the hotels where travelers' wants are supplied for pay but was a square enclosure, erected at public expense, into which travelers came with their animals and provided for themselves.

When Joseph and Mary were unable to find room in the inn, they went from one place to another seeking shelter but the town was too crowded. If the people had known that the Christ Child would be born that night, then indeed would those gathered there have made room for the travelers. How often do we in our selfishness play the same part as did the people of Bethlehem!

The story tells us that Mary and Joseph finally found shelter in a stable. There are many who think and with good reason that the birth took place in an ordinary house of some peasant and that the Babe was laid in one of the mangers such as are still found in the dwelling of the farmers of that region. It is common to find two sides of the room, where the native farmer lives, fitted up with these mangers for the cattle while the remainder of the room is elevated about two feet for the accommodation of the family. Whether the birth of Christ took place in such a dwelling or in a cave which was used for a stable, we do not know, but we do know it was a poor, lowly place such as had been foretold in prophecy.

THE ANGELIC MESSAGE

"And there were in the same county shepherds abiding in the field, keeping watch over their flocks by night."

"And lo, the angel of the Lord came upon them, and



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ARRIVAL OF THE SHEPHERDS

Lerolle

the glory of the Lord shone round about them, and they were sore afraid."

"For unto you is born this day in the city of David, a Savior, which is Christ the Lord."

"And this shall be a sign unto you: Ye shall find the Babe wrapped in swaddling clothes, lying in a manger."

"And suddenly there was with the angel a great multitude of the heavenly hosts praising God and saying,

"Glory to God in the highest, and on earth, peace, good will toward men."

The shepherds were tending their flocks near Bethlehem where David, the ruddy shepherd boy had cared for his sheep almost a thousand years before. They watched by turns against wild beasts and robbers and they kept their flocks on the hillsides throughout the night. The fact that it was winter did not prevent this for the average temperature for December in Jerusalem during a period of five years was fifty-four degrees.

And it was to these shepherds that the angelic message came. The announcement was not made to rulers and priests but to humble men who were ready to receive the glad tidings. The very thing that would have caused them to doubt was made a sign unto them. Any fear as to whether they might approach the new born King and offer their homage was dispelled by the intimation of his lowly birth.

The shepherds believed. Their faith was immediate. "Let us now go." Procrastination is a thief. It steals time, strength and opportunity. Delay is disobedience. The little word "now" is a mighty conqueror.

How did the shepherds know where to find the Christ Child? Many tell us that they followed the star to the stable in Bethlehem. This, of course, is not true. It was the wise men who followed the star. The angel told the shepherds where to go and the sign to them was that they should find the Babe wrapped in swaddling

clothes lying in a manger. (Swaddling clothes were strips of cloth three or four inches wide and several feet long which were wrapped about the Child.)

THE PICTURE

And now we are ready to study the picture. It presents a scene laid in an underground cave or grotto of very primitive and crude architecture. We notice at once the unhewn logs which support the roof. Toward the back of the picture is Mary with the Christ Child in her arms. A little to the right and somewhat removed from Mary is Joseph. In the foreground are the four shepherds with their dogs. They seem awed by the scene but all are in the spirit of adoration.

The shepherds except the one with uplifted hand are dressed in the skins of animals. He at once attracts attention for he is leaning forward as if about ready to speak. The one kneeling down shows reverence and emphasizes the deep feeling with which he is moved. The other two are quite young. Notice one of them standing on tiptoe in perfect wonderment. We love to look at their boyish faces as they gaze upon this wonderful scene. They cannot help but wonder at the meaning of it all. "Can it be true that He has come?"

Among the shepherds we find three ages of mankind seeking the Christ Child. The man with upraised hand is old, the one kneeling is middle-aged and the other two so young and earnest, are mere lads. Christ came into the world to save mankind, the old, the middle-aged and the young.

The beautiful face of the Virgin attracts our attention. Such wonderful mother love is expressed by her whole appearance and attitude as she holds in her lap the new-born Babe. And the good Joseph expresses

reverence and protection as he gazes at the Christ Child.

The artist has not forgotten the friendly ox, and the donkey which add to the realism of the picture. These animals are symbolic, the ox typical of the Gentile race while the donkey typifies the Jew.

The lighting of the stable is very mysterious. It is the "Shechinah," the light that comes from the very presence of God. Many people think that the light comes from a star, the moon or some light hanging without the stable. Jesus is the "Light of the World." It is the same light which the shepherds saw on the hillside. "And the glory of the Lord shone round about them."

For the Christmas season no picture is more appropriate than the one just described, "The Arrival of the Shepherds." It appeals to everyone, old as well as young. We would advise that those who teach this picture so fill themselves with the details of this story that they can adapt it to the understanding of different groups of children. Let this picture be the culmination of the beautiful story of the birth of Christ.

THE PAINTER

Henri Lerolle, a modern French artist, was born in Paris in 1848. Unlike many of our great artists Lerolle's family was in very comfortable financial circumstances and the artist could apply himself to his great art without worry. He studied under Lemothe and spent the greatest part of his time painting landscapes and scenes from peasant life and from the Bible. His favorite subjects are large, airy landscapes with very few figures. "By the Riverside" is considered his best landscape painting while "The Shepherdess" is his best production of peasant life.

In his later years he painted large interior scenes.

“At the Organ” which is now in the Metropolitan Museum in New York is an example of this type. A writer has said of this picture “Lerolle would seem to have selected the barest and most uninteresting church he could find in Paris for this picture.” In all of his paintings he is fond of large interiors.

It is claimed by many that Lerolle’s style resembles the combined influence of Bastien-Lepage, Cazin and Millet. He received the decoration of the Legion of Honor in 1889.

Lerolle	lě rōlle’
Nationality	French
Date of birth	1848
Birthplace	Paris

Paintings by Lerolle

Arrival of the Shepherds

In the Country	Luxembourg Museum, Paris.
At the Organ	Metropolitan Museum New York
By the Riverside	Boston Museum
The Shepherdess	Luxembourg Museum, Paris

QUESTIONS ON THE PICTURE

1. In what place was Jesus born?
2. In what kind of building was he born?
3. Who are the Mother and Babe in the picture?
4. What is Joseph doing?
5. Who are the men with the dogs?
6. Why did they come?
7. Who told them where to find the Christ Child?
8. Why did they hasten to find him?

9. What are some qualities of a good shepherd?
10. Of what use are the dogs?
11. Why do the shepherds stand so still?
12. How is the stable lighted?
13. What animals do you see in the picture?
14. What other names are given to Jesus?
15. Why did Jesus come to earth?

SUGGESTIONS FOR LANGUAGE LESSONS

We would give no choice in the language lesson for this picture. The reproduction of the Christmas story which has been told by the teacher should be the language work at the Christmas season.

ANGELS' HEADS

Sir Joshua Reynolds
1723—1792

THE PICTURE

Many times in these days when children go to the photographer to have their pictures taken, several likenesses are finished to show the little folks in different positions and in different moods. Perhaps some of you have such pictures of yourselves or your little friends at home.

Long ago there were no photographers or cameras. All the pictures had to be painted by artists while people sat before them for long periods of time. Not many people could have pictures of their friends in those days.

Many years ago there lived in England a beautiful little girl whose name was Frances Isabella Gordon and who was the only child in the family. Her father was Lord William Gordon and her mother was Lady Gordon. Sir Joshua Reynolds was their very dear friend and he came to their beautiful home very often. He and little Frances Isabella spent many happy hours together.

One day Lady Gordon brought her little girl to the studio of the great artist and asked him to paint her picture. He was delighted for he thought the child very beautiful and he dearly loved to paint pictures of children.

So Frances Isabella was placed in the chair where many great ladies had posed for Sir Joshua. And when the artist had finished her picture, he said, "Indeed the



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ANGLES' HEADS

Reynolds

little lady appears to be an angel," and thereupon he quickly added wings to his painting. Perhaps he spoke to the child and when her expression changed, he thought her more beautiful and painted another picture. This he did until he had completed five different likenesses of Frances Isabella.

Now many people think this picture is in reality the representation of five angels. It is in this way that a master artist can convey to the canvas the flights of his imagination while his brush gives the world the poetry of his genius.

Let us study the picture which is called by many "Angels' Heads" while some refer to it as "The Cherub Choir." Do you think the little girl looks the same in all the paintings? What changes her appearance? It is her position and her expression, you will say.

In the face which looks directly at us the artist has pictured the interest of the little girl as she watches Sir Joshua at his work. How intently she is watching. But in the head at the left he has emphasized the beautiful profile and the pose suggests that the child is looking at something a little distant and is curious to know just what it is. Just above is the face with the downward pose which expresses thoughtfulness and study. She is pondering upon some question which she has not quite solved. And then is the face which reveals the innocence of the babe. Her lips are parted as if she is about to speak. Her eyes, opened wide, gaze trustfully upward and express the faith which is childhood's greatest treasure. The head in which the face is turned most away from us completes this beautiful painting. The position of her lips hint to us that she is ready to tell us her secret and we wonder what beautiful story this angel child has to tell. Indeed we are not surprised that Sir Joshua Reynolds saw the angels' heads when he looked at Frances Isabella with her wonderful golden hair and her great

blue eyes. The artist has given the idea of the celestial by the bright light coming from above and the suggestion of clouds about the picture.

No one but an artist who loved children and who was loved by them, who studied them and found pleasure in them could have given to the world "Angels' Heads."

Frances Isabella lived to be only about thirty years old and after her death Lady Gordon gave this painting of her beautiful daughter to the National Gallery of London where it is now hanging.

THE PAINTER

Sir Joshua Reynolds was born in Plympton, England in 1723. His father was Samuel Reynolds and was a well educated man. There were eleven children in the family and Joshua was the seventh. As is so often the case the father set his mind very firmly upon the life work he planned each child should do and he decided Joshua should become a physician. The lad was much opposed to his plan for he found no pleasure in his school work and very soon told his father of his desire to be an artist. But his father would not agree.

Many interesting stories are told concerning these early years. One time the father found a number of papers decorated with pictures by his young son and in anger he wrote at the top, "This was done by Joshua out of pure idleness." At another time the boy drew the picture of the minister on his thumb nail while he sat in church and at the close of the service, hurried to his "studio" near the boat house and reproduced the likeness on a piece of sail using ordinary paints. This was his first painting.

Finally his father gave his consent and the young painter went to London to study under Thomas Hudson

who was the greatest portrait painter of the time in that city. He worked and studied incessantly and soon out-classed his instructor. For the next two years he spent his time securing patrons for whom he painted.

When he was twenty-three he went to Italy and remained in Rome for two years where he found supreme joy studying the masters. He had heard when but a boy that England would some day produce her Raphael and he hoped he might be that artist.

Then he returned home and opened a studio in London. His work was so good that his patronage increased until his income became very great. Everyone enjoyed and admired him and his beautiful home became the rendezvous for many of the great men of London. Finally these men organized a "Literary Club" and made Reynolds the leader. In this club were such men as Burke, Gibbon, Samuel Johnson, Garrick and Goldsmith. Reynolds found much pleasure in the friendship of these great men and was the life of the Club.

Reynolds loved England and spent most of his life there. Except for the two years in Rome he traveled very little in Europe. He was the founder of the Royal Academy and it was at that time that the king made him a knight.

Sir Joshua was a most successful artist and during his life he is said to have produced about three thousand portraits. He worked very fast but never slighted a task. Each painting was the result of his best effort. He painted many ladies and gentlemen of his time, lords and ladies of England but he always reached the height of his success when he painted children's pictures. He seemed to have the happy faculty of understanding their various moods. All children liked him and were most happy in his company. He always had a host of youthful friends and was very happy when in their company.

Reynolds died in 1792 and was buried in St. Paul's.

His death cast a gloom over the whole country and his host of friends mourned for him. But he left such paintings that he will live in the hearts of people forever.

Reynolds	rĕn' ŭldz
Nationality	English
Date of birth	1723
Date of death	1792
Birthplace	Plympton, England

Paintings by Sir Joshua Reynolds

Angels' Heads,	National Gallery, London.
The Strawberry Girl,	Hetford House, London.
The Infant Samuel,	National Gallery London.
Miss Bowles,	Wallace Gallery
The Age of Innocence,	National Gallery
Penelope Boothby,	Mrs. Thwaites
Mrs. Sidons as	
The Tragic Muse,	Grosvenor House
Dutchess of Devonshire	
and Child,	Chatsworth, England.

QUESTIONS ON THE PICTURE

1. Why is this picture called "Angels' Heads?"
2. Who is the little girl?
3. Where did she live?
4. Who were her mother and father?
5. Why did the artist paint so many pictures of her?
6. How did he make the little girl look like an angel?
7. Which face do you think most beautiful?

8. What color is the little girl's hair?
9. What color are her eyes?

SUGGESTIONS FOR LANGUAGE LESSONS

The teacher may have children express different moods without speaking and class interpret expression. This may well be introduced by asking children to show how different characters in their stories looked at different times.

or

Children may tell what each face in the picture expresses to them.

or

Class may tell how Sir Joshua Reynolds came to paint this picture.

GIRL WITH CAT

Paul Hoecker

1854—

THE PICTURE

What is it that first attracts your attention when you look at this picture? Is it the charming girl with her white cap and the strange ornaments on her head? Is it the queer dress and wooden shoes? Or is it the large black cat?

Where do you suppose this little lady lives? So many people in Europe wear wooden shoes that we cannot tell by them alone. But this little maiden does live in Holland and is a typical little Dutch girl.

Don't you like her face? Her large bright eyes are so kind and beautiful and a happy smile is just ready to appear. She seems to know we are looking at her and we can imagine that she is very proud of her pet cat. She looks about ready to speak and we know she would say, "Isn't this a big cat. I like him better than any other cat I know. See how his black coat shines."

Let us look at her queer dress. She wears such a long gown and a long apron over it. It makes her appear like a little woman. But this is the style in Holland. And her shoes are wooden. They are made of willow and are very light but so clumsy. They wear them out-of-doors and clean them often with soap and water. They are very smooth inside. These shoes are called "klompen" in Holland. Do you know another picture in which the



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GIRL WITH CAT

Hoecker

children wear wooden shoes? Notice the white cap which the little girl wears. The balls at the sides of her head are on a frame which spreads the border of her cap. They are made of gold or silver and no doubt have been worn by the little girl's mother and probably by her grandmother. She must be very glad to wear anything so old and valuable.

And now let us look at the beautiful black cat. Does it not look intelligent? It seems to have human characteristics and looks like a child dressed up in fur. One can see how thick the fur is for the little girl's fingers are hidden in it. It is so soft and fluffy. There is something so marvelously wise and judicial in the cat's eyes. They look so mysterious that we wonder what she can be thinking about so intently.

There is a love and sympathy expressed in this picture which is most appealing especially to children, for cats are such common pets and their habits are so well known to boys and girls. However, as well as they are known, artists have not been very successful in reproducing them.

I am sure this kitty reminds you of some cat which you have had in your house for a pet. Most every home has the good house cat which is treated almost like a member of the family. We once read that the early Egyptians were very kind to cats because they thought that this animal had some strange mysterious power. But boys and girls to-day are kind to cats because they are such good pets, and they love those who are kind to them. The writer knows a little girl who has a beautiful white kitty which she has taught to do many tricks. It thinks it great sport to jump through her arms when she holds them down in a circle for her. This cat wears a red ribbon about her neck of which she is very proud. Her name is Patricia. I am sure this little girl with her white kitty would make a fine picture, too.

THE PAINTER

Paul Hoecker was born in Schlesien in the southeastern part of Prussia on August 11, 1854. After studying in different countries where he came in contact with many different schools of art, he became a professor in the Academy of Munich. He travelled extensively in Holland and enjoyed painting scenes dealing with Dutch subjects, more than any others. Perhaps one reason is because they offer such good opportunity for display of beautiful coloring. His earliest pictures appeared in 1883 and his "Girl With Cat" was completed in 1887. Though he spent so much of his life in other countries, he now lives in Schlesien, his birthplace.

Hoecker	<i>hō kēr</i>
Nationality	German
Date of birth	1854
Birthplace	Schlesien

Paintings by Paul Hoecker

Girl With Cat
At the Hearth

QUESTIONS ON THE PICTURE

1. How many of you have cats?
2. What is the color of your cat?
3. Tell some trick or funny thing your cat can do.
4. What is the color of the cat in the picture?
5. What color are a cat's eyes?
6. Do you think the little girl is beautiful?
7. What makes her beautiful?

8. How do you know she loves her cat?
9. How can you tell that the cat is contented?
10. If the little girl would speak, what do you think she would say?
11. How would you like to wear wooden shoes? Why?
12. Where does this little girl live?

SUGGESTIONS FOR LANGUAGE LESSONS

Have children give oral description of this picture after it has been presented to them. Teach children to tell all they wish about one thing before commencing upon another. The teacher might suggest the order as:

I. The girl

1. her face
2. her dress

II. The cat

1. fur
2. eyes

or

Have the children give oral description of their own cats.

or

Read or tell some story about a pet cat which may be reproduced by the class.

MADAME LE BRUN AND HER DAUGHTER

Madame Le Brun

1755—1842

THE PICTURE

(For Mother's Day)

This painting represents the artist herself with her little daughter. How do you suppose the painter managed to give us her own portrait? It happened this way. One day Madame Le Brun was sitting wondering how she could paint her own portrait, when her little daughter came running to her and threw her arms about her mother's neck. It happened that they were in front of a large mirror and when Madame Le Brun looked up she saw the reflection in the glass. She saw at once what a beautiful picture it would make and she decided to paint it. Are you not glad that the little daughter came to her mother just at that time?

The little girl's name is Jean Julia Louise Le Brun. She looks very much like her mother and I am sure they are real "chums." Don't you like the nestling confidence of the little girl? The affection of the mother and child is shown so clearly in the picture that we are attracted by it immediately.

The mother is a woman of wondrous beauty. Notice the simplicity of dress and the absence of jewels. Her great adornment is her sweet expression and perfect composure. It is hard to express in words the impression made by the mother's gentleness and tenderness.

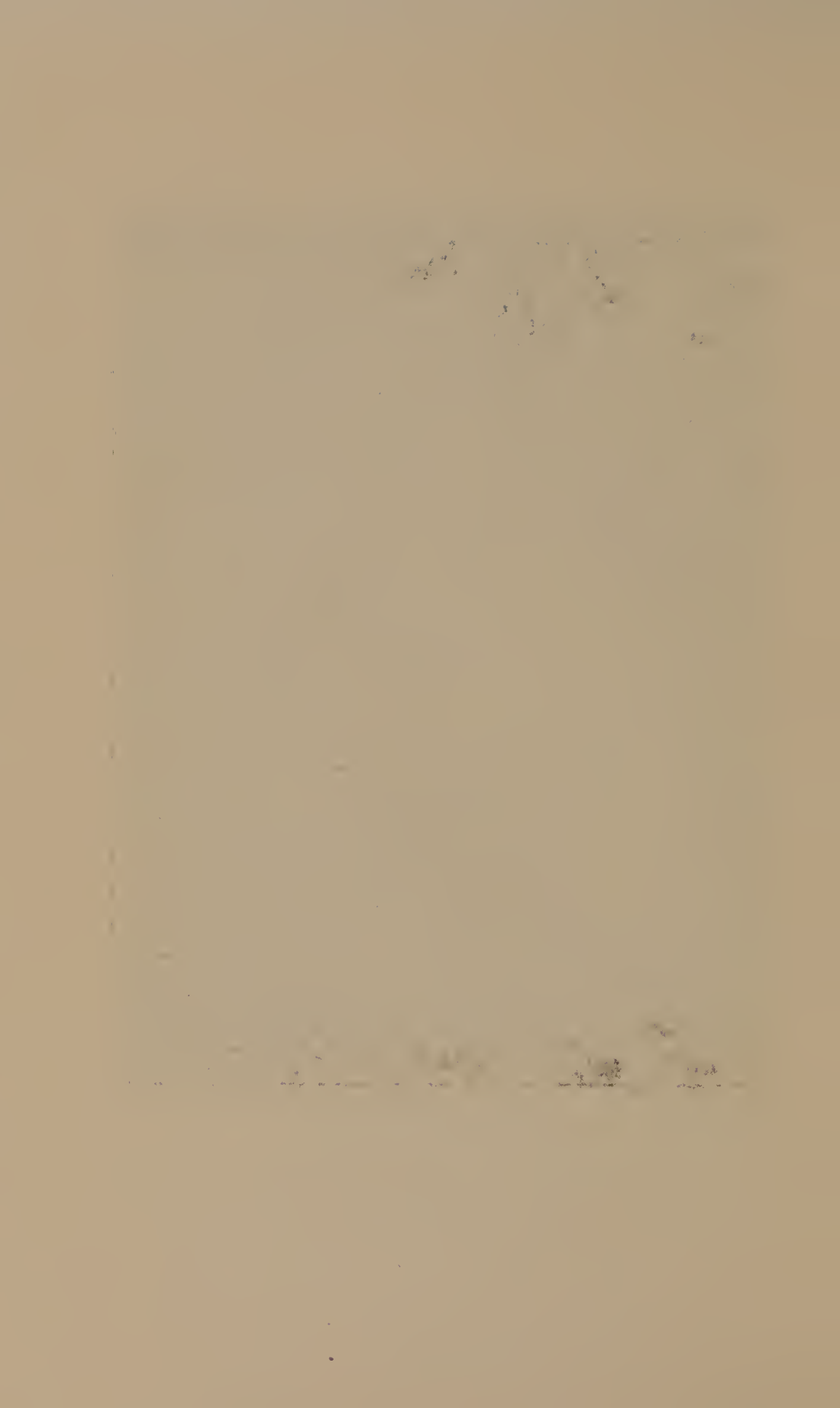
Each one's mother has this same kindliness and



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MADAME LE BRUN AND
HER DAUGHTER

Le Brun



love for her child. More and more as we grow older we appreciate these unselfish traits of human nature. As we go out into life we never forget the mother who stays at home, who, with fine and sweet affection, with patience and with self-sacrifice, ministers to our many needs and desires. It is said that "all the world loves a lover" but, is it not even more true, that all the world loves a mother?

For the same reasons that we study the pictures of the Christ Child and His Mother at Christmas time, we enjoy this picture story in the spring at the time of Mother's Day. Do you know what day that is and how we happen to have it?

A lady whose name is Anne Jarvis lives in Philadelphia. Her mother died in 1906 and Miss Jarvis each year paid special honor to her on the anniversary of her death. Finally she wished that there might be some day on which all mothers might be given this same attention. She wrote thousands of letters and interviewed many people and organizations in this interest until now state after state has adopted the observance of the second Sunday in May as a day "dedicated to the best mother in the world, your mother." It is customary for people to wear carnations on Mother's Day, white if one's mother is dead and red if she is living. Many little kindnesses, a good deed or a loving word is also a real bouquet which will bring happiness to her whom we love so much.

THE PAINTER

Madame Le Brun was born in Paris on April 16, 1755 and died there March 30, 1842. Her name before her marriage was Marie Anne Louise Elizabeth Vigec. She was like many of the French girls in that she started out in life with a long name.

Her father was a painter. One day when she was but seven years of age she surprised him by drawing the picture of an old man with a long beard. He looked at her work and said, "You will be a great painter some day, my child, if ever there has been one." Her father died when she was twelve years old but she never forgot these words and they were always a great inspiration to her. When she was fifteen she was already an excellent portrait painter and at twenty-eight she was made a full member of the Royal Academy.

At the outbreak of the French Revolution she went to Italy where she did much of her best work. She also visited most of the countries of Europe and this traveling gave her a diversified field for observance and study.

She was married at the age of twenty to Monsieur Le Brun, a painter and dealer in pictures but a reckless gambler. He was very wealthy at times but again she had to give him money to pay his debts. After a short time she separated from him and took their beautiful daughter with her.

She was known as the court painter of her time. The picture of Marie Antoinette and her children is one of her best known works. She was a tireless worker and during her long, active life she painted six hundred sixty-two portraits, two hundred landscapes and fifteen historical pictures. She lived to a grand old age and continued her work almost to the last. When she was past eighty she painted a portrait of her niece.

Someone in writing her history said, "One fairy gave her beauty, one intellect and another a pencil and palette. The fairy of marriage who had not been called said "It is true that you will unfortunately marry M. Le Brun, the dealer in pictures. But the fairy of travel to console her promised that she should carry from court to court, from academy to academy, from Paris to St. Petersburg and from Rome to London, her gayety, her talent, and

her easel before which would pose all the sovereigns of Europe and all the heads crowned by genius.”

Le Brun	lě brŭn’
Nationality	French
Date of birth	April 16, 1775
Date of death	March 30, 1842
Birthplace	Paris

Paintings by Madame Le Brun

Madame Le Brun and Her Daughter, The Louvre, Paris
Portrait of Marie Antoinette
Portrait of Lord Byron
The Lady and the Muff

QUESTIONS ON THE PICTURE

1. How did the artist paint this picture of herself and daughter?
2. At what are they looking?
3. What is the little girl’s name?
4. How old do you think she is?
5. How do you know that the mother is a kind lady?
6. What tells us that the little girl loves her mother?
7. Why do many people enjoy this picture?
8. Of what time of year does it remind you?

SUGGESTIONS FOR LANGUAGE LESSONS

Each child may tell what he does at home to help his mother.

or

The teacher may place a list of words on the board and children may make sentences at seats pertaining to this picture using these words:

beautiful	mirror
daughter	loving
jewels	arms
mother	dress
kind	alike

or

Children may tell why we celebrate "Mother's Day" and how we may do it.

A FASCINATING TALE

Madame Henrietta Ronner
1821—1909

THE PICTURE

When we look at Madame Ronner's painting, "The Fascinating Tale" we exclaim, "How very natural the mother cat and her kittens are!" and then, "What a clever title for this picture!"

The mouse has just scampered across the library table but not before the sharp eyes of the kitties have discovered him. Mr. Mousie thinks he is safely hidden away under the books and papers, but that beautiful tail which is his pride is still in "plain sight."

And every cat sees it. We can see by their faces how happy and interested each one is. Have you not seen cats all ready to have a good time with a mouse? They seem to say, "Now we are ready for a game. We will not stir until that tail wiggles and then hurrah!—For of course we will not let him get away. Still we hope the game is not over too soon." Can you not imagine that this is what these cats would say if they could talk?

The mother cat is on top of the books. She may have pushed part of them down. She is a good hunter and is all poised ready to spring. Notice her beautiful head and her large graceful body. The kittens are only learning to hunt. They are getting ready to pounce also but their position is not so good. True, they are watching that tail intently but their expressions are different

from that of the mother. They express a bit of wonder and excitement.

How skillfully the artist has arranged the picture! The large cat is stretched across the tops of the books, while the kittens stand in more erect position. It also adds to the picture to have part of the books ready to fall to the table.

But the most attractive thing about the picture is the truthfulness with which Madame Ronner has interpreted animal life, the reality she has expressed.

I like little Pussy,
Her coat is so warm;
And if I don't hurt her
She'll do me no harm.
So I'll not pull her tail
Nor drive her away,
But Pussy and I
Very gently will play;
She shall sit by my side,
And I'll give her some food;
And she'll love me because
I am gentle and good.

THE PAINTER

Henrietta Knip Ronner was born in Amsterdam May 31, 1821. From the time she was a little girl her education was planned with the idea of making her an artist. Her first teacher was her father, Josephus Augustus Knip, who was a blind artist. He would keep her at painting many hours each day and then would shut her in a dark room to rest her eyes.

When she was still a very little girl she showed marked



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A FASCINATING TALE

Ronner

talent in painting pictures of animals. She had many dogs and cats for pets and liked to paint them. In Europe she was considered an animal painter of the very highest rank. She received many commissions to paint pictures of favorite dogs and cats belonging to wealthy people of her time. In order to study these animals she had a large glass cage constructed so that she could observe them in all positions.

After Madame Ronner was married she went to live in Brussels where she spent much of her life. Her husband was an invalid. Madame Ronner took care, not only of her aged father until his death, but also of her husband and her children. Many times she was close to poverty but this never influenced her work. Her pictures always express humor and the happiness of animals in their relations to human beings.

After many years of hard work she attained fame and found sale for as many pictures as she could paint. She was rewarded not only in her own country but also in foreign lands. Many of her pictures have been bought in the United States. She has also been given great honor in art exhibitions in Scotland and in England.

Ronner	rön' nēr
Nationality	Dutch
Date of birth	May 21, 1821
Date of death	March 3, 1909
Birthplace	Amsterdam, Holland.

Paintings by Madame Ronner

A Fascinating Tale
 The Sewing School
 After the Meal
 Waiting for Dinner

Dog Begging
Hare Hunt
Cart Drawn by Dogs
Unlocked Door
Dog and Pigeons

QUESTIONS ON THE PICTURE

1. Who painted this picture?
2. Why did she give it this title?
3. What are all the cats watching so closely?
4. Where is the mouse hiding?
5. What do you see on the table besides the cats?
6. Which is the mother cat?
7. Why is she on top of the table?
8. What different expressions do you see on the faces of the cats?
9. Which one is prettiest?
10. Which one do you like best?
11. What makes you think this artist liked cats?
12. Do you have a kitty at home?
13. What harm do mice do and why should we catch them?

SUGGESTIONS FOR LANGUAGE LESSONS

Place following sentences on board. Have children follow directions.

Draw a cat.
Color it gray.
Cut it out.

Draw a kitten.
Color it black.
Cut it out.

Draw a kitten.
Leave it white.
Cut it out.

or

Write five things your cat at home can do.

or

Cut from paper the mother cat and her two kittens.

AT THE WATERING TROUGH

Adolphe Dagnan-Bouveret

1852—

THE PICTURE

This beautiful picture of rural life is one of the results of a summer spent by Dagnan-Bouveret at the farm home of his father-in-law. One day while he was watching the farm team as it came up to the watering trough after its labor in the fields, he was impressed with their splendid appearance, their dignity, power and beauty. And then he thought how fine it would be if this scene could be caught on the canvas and kept for people to see many times and in many places.

Can you not imagine this man as he discovers a new theme and catches the inspiration for a picture? And thus it is always with the artist. His painting may be the result of some idea which he wishes to express or he may discover in a scene before him that which touches a responsive chord in his own being. In "At the Watering Trough" Dagnan-Bouveret has removed from our consciousness every thought of the drudgery of labor in the field and has emphasized the happy life of the farmer, his independence, his satisfaction and the joy he gets out of close communion with nature.

When Dagnan-Bouveret told his father-in-law of his desire to paint this picture, he was delighted; for where is the man who is not proud of a spanking good team? He was sure they were a fitting theme for a picture and he



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AT THE WATERING
TROUGH

Eouveret

offered to do everything to make the project a possibility.

The artist worked all summer even till winter was approaching to complete this painting to his own satisfaction. Nothing but perfection would suffice. They even made casts of the horses by placing cloth over their backs and then covering it with plaster of Paris. When this hardened the harnesses were placed on the casts and the artist worked away painting every smallest detail.

And now let us study his production. Most any of us has witnessed just such scenes as this again and again. This young farmer has just completed a day's work in the field and as he stands here with his team, his whole bearing is that of satisfaction and happiness. He is at peace with the world. His posture expresses his assurance and faith. He has taken his pipe out of his mouth and is thoughtfully making some plans. He is holding the reins but does not seem to be paying any attention to the horses.

The horses are fine specimens of animal beauty. Their size and their great muscles indicate their strength. The black one has had a drink and is contentedly dreaming as he gazes across the landscape. The white horse is drinking rapidly to quench his thirst and refresh himself after his long hours in the field. Notice how skillfully the artist has suggested the eagerness with which the animal drinks by the ripples of the water in the tank. Every detail of the harness is presented with painstaking accuracy.

The arrangement of the picture adds a great deal to its beauty. The white horse with its great neck curved to reach the water balances the sturdy form of the farmer with his white shirt while the black horse stands in the center with head raised high. This gives the picture a triangular shape.

The lighting of the picture, falling most brightly on the watering trough and the white horse reveals every

detail of the harness upon which Dagnan labored for months to make it accurate. The light is also reflected from the man's white shirt and shows his features most plainly.

Perhaps the greatest charm of this picture is the universal appeal it must make. The theme is so common, the subject is so familiar; but the artist has removed the commonplace and interpreted the scene for us so that we shall always appreciate the nobility of character, the strength, dignity and independence expressed.

THE PAINTER

Adolphe Dagnan-Bouveret was born in Paris in 1852 but was taken to South American when was he an infant, where his father became interested in commerce in Brazil. The mother died after they had been there several years and when Adolphe was only six years of age the father sent him and his brother back to France to live with their maternal grandfather, who aided him in every way to develop in his chosen field. The grandfather's name was Monsieur Bouveret and young Dagnan added that name to his own. He attended the college of Melun for ten years and in 1869 he began his work under Gerome. His education was very thorough and he gives credit for this to his grandfather who furnished the support for these years of study, since his own father was much opposed to his becoming an artist.

He began to exhibit his pictures when he was twenty-four years of age and from that time has won prize after prize until to-day he is ranked as one of the foremost artists of the French school. Among those pictures which have attracted most attention are "The Blessing," "Bretonnes au Pardon," "The Consecrated Bread" and "At the Watering Trough."

But the chief characteristic of all of his painting is his absolute devotion to truth in every detail. He aims always to get beneath the surface of things and express character. He lives with his characters on the canvas and lets them speak his ideas and proclaim his ideals. Even though he has lived during a time when there has been much superficiality in the artistic world, he has never been influenced by it, but works untiringly, faithful to the principles which he contends necessary to true art.

Although he cares very little for society, he has a host of friends who are attracted to him by his kindness and interest and his deep sincerity.

Dagnan-Bouveret	dähn yǒn' bōōv rā'
Nationality	French
Date of birth	1852
Birthplace	Paris

Paintings by Adolphe Dagnan-Bouveret

At the Watering Trough	Luxembourg Gallery, Paris.
Madonna	Munich Gallery.
Madonna-of-the-Workshop	Metropolitan Museum, New York.

QUESTIONS ON THE PICTURE

1. What have these horses been doing?
2. How has the artist shown that these horses are tired?
3. What is the black horse doing?
4. How can we tell that the white horse is drinking rapidly?
5. Why do we know this is not a scene in our country?
6. At what is this man looking?

7. What has he in his hand?
8. Where is he carrying his whip?
9. What work do you think he has been doing?
10. Do you think this man is kind or cruel? Give reasons for your answer.
11. What do these horses do for the man?
12. What does the man do for the horses?

SUGGESTIONS FOR LANGUAGE LESSONS

A conversational exercise might be the basis for a language lesson the subject of which would be, "Why this farmer appears happy and contented."

or

The children may write ten sentences telling what horses do to help farmers. The class may correct sentences in recitation.

or

The children in class may make a list of twenty words which would be used in describing this picture.

DANCE OF THE NYMPHS

Jean Baptiste Camille Corot
1796—1875

THE PICTURE

The artist Corot thought spring the most beautiful time of the year. His great picture "The Dance of the Nymphs" suggests music and song. There was music in the heart of the great man for he sang as he worked, played the violin at times and regularly attended the opera. He has been called the lyric painter and another critic said in referring to his pictures, "So many of his landscapes are full of the suggestion of poetry, and we speak of them as poetic landscapes. This does not mean that they illustrate any particular poem, but that they affect one's imagination in somewhat the same way as poetry does. The reason is that such artists have the spirit of poets."

We have in this wonderful picture an open space just at the edge of a forest. The sun is about to peep through the morning mist. We see there beautiful fairies dancing under the trees in the early morning light. What a gay time they are having as they frisk and frolick over the grass. They have been at play during all the night and are now having their last dance before they hide away for the day under the leaves and the grass. Perhaps they are celebrating the rising of the sun.

You will notice at the right of the picture that one of the nymphs is pulling a companion by the arm. No doubt she is a bit shy and does not like to come out into the open

when it is so near day. However, she will come and join in the fun while they dance to the music we cannot hear.

In this picture we find the joy, the poetry and the music of life as shown in the morning mist, the leafy trees and the spring atmosphere. This is just the kind of spot you would think fairies would choose for a meeting place. The picture communicates something to us that is mysterious. Surely Corot could paint pictures which cause us to be quiet and to listen.

Corot had a faculty for painting trees and foliage which is peculiar to him alone. He selects the tall feathery type, such as the aspen and the willow or the poplar and then he blurs the surface which suggests action, so that we can imagine that the gentle breeze is stirring the leafy branches.

In a letter to his friend, Jules Dupre, Corot describes his attitude toward the morning and evening which were his favorite times for painting. He says, "One rises early, at three o'clock, before the sun rises; one goes and sits at the foot of a tree; he looks and waits. Nature resembles a white table-cloth; everything is scented; everything trembles with the fresh breeze of the dawn. Bing! the sun is clear; the little flowers seem to wake joyously, the leaves shiver in the morning breeze, in the trees the invisible birds are singing.—Bam! Bam! the sun has risen, the peasant is passing the end of the field with his cart harnessed with two bulls. Ding! Ding! the tinkling bell of the leader of the flock of sheep; the flowers hold up their heads, the birds fly hither and thither; it is adorable. Boum! Boum! it is midday, the full sun burns the earth, everything is heavy, everything becomes grave, let us go indoors. Bam! Bam! the sun descends toward the horizon, it is time to return to work.—Nature has a tired look. Poor flowers! they are not like us men who grumble at everything. They have patience. 'By-and-by,' they say, 'we shall have what we want.' They are thirsty;



Corot

DANCE OF THE NYMPHS

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they wait—the sun has disappeared; twilight comes. Everything is vague and nature grows drowsy; the fresh air sighs among the leaves, the birds say their evening prayers, the dews scatter pearls upon the grass, the Nymphs wish to be unseen.—Bing! a star, Bing! Bing! a second star. Bing! Bing! Bing! three, six, twenty stars—there is my picture complete.”

THE PAINTER

Jean Baptiste Camille Corot was born in Paris on July 20, 1796. You will wonder about his long name but children in France at that time often had such long names. His parents were dressmakers for the court in the days of the first Napoleon and they were in very comfortable circumstances. At the age of ten years the lad was sent to school at Rouen. His family intended him to be a business man. He remained there for seven years. The friend with whom he lived loved the great out-of-doors and would often take the boy on long walks early in the morning or late in the evening.

After his return to his home he worked eight years in a cloth merchant's shop but it was quite evident he was not fitted for that sort of life. The longing of his soul could not be satisfied. When there were no customers he would spend his time drawing. His employer was patient with him but knew he could never train him for business. The merchant knew that young Corot was unhappy in the store and loved the great out-of-doors where he could enjoy the trees, the birds, the flowers and the pure air. He always carried a sketch book with him when he went on a stroll and would fill the pages with drawings of trees, flowers, rivers and fleecy clouds.

At length he received his father's permission to leave the store. He gave Corot an allowance of fifteen hundred

franc a year and said, "And if you can live on that you may do as you please." Twenty-three years later when he was elected to the Legion of Honor the father doubled his allowance with the remark that "Camille seemed to have some talent after all." The first day Corot was free from his duties at the store he painted the first thing he saw, the bank of the Seine.

He became a pupil of Michallon and later of Victor Bertin. In 1826 he went to Italy where he studied for sometime, and on his return he applied himself to the wooing and conquering of nature in her loveliest moods. His genius for painting still water, shady woods, hazy skies and ethereal clouds commanded the admiration of all and he easily ranks among the greatest landscape painters of his time.

He was sixty years of age before anyone but painters bought his pictures. To live and paint were quite enough for him. He spent fifty years of his life painting and died at the good old age of seventy-eight. His last words were, "See how beautiful it is! I have never seen such beautiful landscapes."

All of his life he was kind to the poor. No one ever left him empty handed. Often as many as twenty-five beggars came to his door in a day. It was his delight to teach children to draw and paint but he would never take anything for the lessons. But he won fortune as well as fame by his brush and during the later years of his life his income from the sale of his pictures amounted to forty thousand dollars. When he died all France mourned for him. His dear friend Dupre' said this at his grave, "The artist will be replaced with difficulty, the man never."

Corot	kō rō'
Nationality	French
Date of birth	1796
Date of death	1875
Birthplace	Paris

Paintings by Corot

The Dance of the Nymphs, Louvre, Paris
The Lake
Spring
The Bent Tree
Orpheus Greeting the Morn

QUESTIONS ON THE PICTURE

1. Who are the people you see in this picture?
2. What are they doing?
3. How many groups do you see?
4. Where do the fairies live during the day?
5. What time of day did the artist like to paint?
6. What color should this picture be?
7. What kind of trees are in this picture?
8. Where is the light the brightest?
9. Do you like this picture? Why?

SUGGESTIONS FOR LANGUAGE LESSONS

The teacher should tell a fairy story to the children in connection with the presentation of this picture.

or

The children may be asked to think of the fairy story of which this picture reminds them and tell it in class.

or

The children may be asked to make a list of the different kinds of trees they know and tell which ones Corot painted.

THE HELPING HAND

Emile Renouf
1845—1894

THE PICTURE

What an attractive scene is presented here by the artist Renouf. We see a long stretch of calm sea dotted here and there with small vessels which probably belong to fishermen.

The center of interest is, of course, the quaint little maiden who is seated in the large boat beside her grandfather. What a tiny little lass she is to be helping to move the great fishing smack.

The boat is moved by one large oar. She has placed both hands on the oar as much as to say, "I will help you, grandfather." Is she really helping? Certainly, she is. Many a time have we seen willing children helping in spirit to lighten the load for father and mother.

This little girl belongs to the peasant class who live on the northwest coast of France and fish for a livelihood. One can imagine what a pleasant day the old man has had on his trip taking her with him while he set his nets for he must love her companionship. He bestows on her a look of kindly admiration as she, fully aware of the honor which she has received in being taken, expresses her gratitude by trying to help row the boat. Evidently the old man has encouraged her to make her believe she is really helping for the lines of his tanned face show a touch of humor. We know the little girl is taking the task very



Renouf

THE HELPING HAND

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seriously because of the intent expression on her face and the set posture of her body.

The quaint costumes of the two give the picture an individuality. We know from the dress of the little girl her neat apron and wooden shoes that she belongs to the French peasantry. The weather-beaten hat of the old man which is the outstanding feature of his clothing, together with the fishing equipment which the boat contains marks him as belonging to the fishermen who live on the coast of France. He has braved many a wind and storm in his life spent on the sea.

Everything else in the picture is subdued in the gray of the sea to form the background against which the characters of the picture may be boldly outlined. The sea gray is deepened in the color of the boat while the fisherman's clothing is of a duller weather-beaten tone.

What a contrast of youth and middle-age! The face of one is so young and fresh while the other, though contented and cheerful, is furrowed with the lines of toil. How small are her arms and hands in contrast to his as he guides the boat! One notices how he grasps the oar and braces himself with one foot as he prepares for a heavy pull.

Everything in the picture tells of a quiet peaceful day. There is not a bit of wind and the sun is shining brightly. If the wind would blow the old man would raise the mast and the sail which we see in the boat. Then he would not have to row.

The love for children so well expressed in the features of the old fisherman and the desire to help so earnestly displayed by the little granddaughter give the picture an appeal which reaches all of us.

THE PAINTER

The artist Renouf was born in Paris in 1845 and died in Le Havre in 1894. Like many of the artists who are not in the highest rank, little can be learned of his early life. He was a pupil of Boulanger and also of Carola Duvañ. He received medals at Munich in his later years. He grew to manhood near the Seine River and it was there that he found the subjects for most of his work. He painted various types of pictures, marines, landscapes, portraits and genre pictures. He was also an etcher. He had a studio in New York and while there he painted many scenes which were much admired by people of this country. Among them is the famous picture, "Brooklyn Bridge." "The Helping Hand" is one of his best known works and is now in the Corcoran Art Gallery in Washington, D. C.

Renouf	rě nōōf'
Nationality	French
Date of birth	1845
Date of death	1894
Birthplace	Paris

Paintings by Renouf

The Helping Hand, Corcoran Gallery Washington, D. C.
 Brooklyn Bridge
 The Pilot
 After a Storm

QUESTIONS ON THE PICTURE

1. Who are the people in this boat?
2. Where have they been?
3. What is the little girl trying to do?
4. What tells you that the man is very kind?
5. How can we tell he is a fisherman?
6. Where do these people live?
7. Is the weather warm or cold?
8. How can you tell?
9. What kind of shoes does the little girl wear?
10. What is another name for wooden shoes?
(sabots)
11. Name all the things you can see in the boat.
12. Why do we like this picture?
13. Where does the original hang?

SUGGESTIONS FOR LANGUAGE LESSONS

The children may tell a story suggested by the picture, stating where the grandfather and little girl went and what happened on the way.

or

The class may discuss the different kinds of boats and tell what power makes each one move.

or

The teacher may ask the children to make a list of all the things they can see in the picture.

HIAWATHA

Elizabeth Norris

THE PICTURE

Longfellow has made Hiawatha an actual living character for children in his poem and their interest in him is always keen and enthusiastic. Elizabeth Norris has given them a picture in colors which Longfellow painted in words and her production is one which is most popular with them.

We see the shores of Gitchee Gumee. We can hear "the whispering of the pine tree" and "the lapping of the water." Near the shore we can see the tepee of Nokomis, the kind old grandmother with whom Hiawatha lived from childhood. History tells us of the little cradle which was made from the linden tree and which was lined with soft moss. What a cozy bed it must have been for the little fellow! Hiawatha would often cry and the grandmother would say to him, "Hush, the bear will get thee."

Longfellow calls the home of Nokomis a wigwam in his poem but the artist has painted it as a tepee or a tent decorated with paintings. A wigwam as it relates to Indian life in Wisconsin is made of small trees bent over and tied together. These are then covered with branches of trees and leaves or the skins of animals. We see other tepees on the farther shore with a fire before them. A fire out-of-doors always makes a strong appeal to children.

The center of interest in the picture is the little In-



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HIAWATHA

Norris

dian boy and his friends. The grandmother has taught him about the animals, the birds and the great forest.

“At the door on summer evenings
Sat the little Hiawatha.”

However the very spirit of the picture tells us that it is a morning scene. The golden sunlight is making its first appearance through the boughs of the great trees. We know that the birds are much more friendly in the morning than in the evening. He stretches his arms out toward one of these little friends while another has lighted upon his arm. They do not have the least fear of him.

“Then the little Hiawatha
Learned of every bird its language.”

He not only knew their language but their names and their secrets. Would it not be fine to have such friends as these?

Near by is a little rabbit, but he is not afraid for has not the little Indian boy placed his bow and arrow beneath his knees? This is surely a promise that he will not harm his friends. When Hiawatha grew older, we learn that he became a great hunter and killed many deer.

In true Indian style the lad has placed an eagle's feather in his hair. The morning sun has painted the tip of the feather with its radiant colors.

Every child is delighted with the companionship of this little Indian and his forest friends. The quiet and the beauty of the scene, the stillness of the early morning hour with the soft music of the pine trees and the lapping of the water carries us with the children to fairyland.

THE PAINTER

Elizabeth Norris did not intend that her “Hiawatha” should be exhibited as a great piece of art for she made it

only as a poster but she has displayed so vividly the spirit of Longfellow's poem and has been so artistic in her expression that her production becomes more and more popular.

Miss Norris who is now Mrs. S. L. Sewall was a special teacher of drawing in the Minneapolis school for four years preceding her marriage. She had studied for several years in the Minneapolis School of Fine Arts and later at the Art Students' League in New York. Before she became a teacher of drawing in the public schools she studied design with Ernest Batchelder in Pasadena, California. *Hiawatha* is her best known work.

In the library of Congress at Washington is the following letter from Henry W. Longfellow to Henry Schoolcraft.

Cambridge, Mass.,
Dec. 14, 1855.

Dear Sir:

I send you by to-day's mail a copy of "The Song of *Hiawatha*," a poem founded on Indian legends which I beg you to accept as a token of my great regard and an acknowledgement of my obligation to you, for without your books I could not have written mine.

If you have time to look over "*Hiawatha*" you will find that I have adhered faithfully to the old myths, and you will be amused to hear that a critic in the *National Intelligences* accuses me of drawing many of these legends from the Finnish Poem, "*Kalevala*."

Any criticisms or suggestions from you I should value highly.

To Henry R. Schoolcraft

Yours faithfully,
Henry W. Longfellow.

This letter is most interesting to people who live in Wisconsin for it is in that state that Henry Schoolcraft spent most of his time and became familiar with the Indian and his manner of life. Henry Schoolcraft was born in Albany in 1793. He was well educated, having completed a course in languages in Union college. After the War of 1812 he came west to study the geology of the Mississippi Valley. He came again in 1820 to study mining in the Lake Superior region. He became greatly interested in the Chippewa Indians and began a thorough study of their customs, myths and language. He later married Jane Johnson, the granddaughter of the famous Chippewa chieftain, Wabogeg.

She was a gentle, pious woman who had been educated in Europe and it was her intimate knowledge of Indian myths, religion, customs and traditions which made her husband's literary work so successful. In all he published thirty-one volumes including the "Myth of Hiawatha." Longfellow gathered most of his information from "Algic Researches."

“Then the little Hiawatha
 Learned of every bird its language,
 Learned their names and all their secrets,
 How they built their nests in summer,
 Where they hid themselves in winter,
 Talked with them whene’er he met them,
 Called them ‘Hiawatha’s Chickens.’
 Of all beasts he learned the language,
 Learned their names and all their secrets,
 How the beavers built their lodges,
 Where the squirrels hid their acorns,
 How the reindeer ran so swiftly,

Why the rabbit was so timid,
Talked with them whene'er he met them,
Called them 'Hiawatha's Brothers.'
Then Iagoo, the great boaster

Made a bow for Hiawatha;
From a branch of ash he made it,
From an oak-bough made the arrows,
Tipped with flint and winged with feathers,
And the cord he made of deer skin.

Forth into the forest straightway
All alone walked Hiawatha
Proudly, with his bow and arrows;
And the birds sang round him, o'er him,
'Do not shoot us, Hiawatha!'
Sang the robin, the Opechee,
Sang the blue-bird, the Owaissa,
'Do not shoot us, Hiawatha!'
Up the oak tree, close beside him,
Sprang the squirrel, Odjidaumo,
In and out among the branches.
Coughed and chattered from his pathway,
Leaped aside, and at a distance
Sat erect upon his haunches,
Half in fear and half in frolic,
Saying to the little hunter,
'Do not shoot me, Hiawatha.'

QUESTIONS ON THE PICTURE

1. Who is the little boy in this picture?
2. Where did he live?
3. With whom did he live?
4. In what kind of house did he live?

5. Perhaps you have seen a little Indian boy or girl. If you have, describe the one you saw.
6. What do we call a little Indian baby?
7. Why are not the birds afraid of this little boy?
8. What did he call the birds?
9. Why is this rabbit so very tame?
10. What will Hiawatha do with his bow and arrow?
11. Who made the bow and arrow for Hiawatha?
13. What did Hiawatha learn from the birds?
13. What did he learn from the animals?
14. Who was Hiawatha's grandmother?

SUGGESTIONS FOR LANGUAGE LESSONS

The teacher may have the children explain how to make a bow and arrow.

or

The presentation of this picture may be a unit of the language work on the "Indian" and the class may be given an oral lesson on the amusements of Indian children in this connection."

or

The language class may reproduce this picture on the sand table or work it out in poster form.

OUT FOR A SAIL

Lionel Walden
1862—

THE PICTURE

One cannot help but be interested in this group of happy children as they speed along over the water driven by a fine stiff breeze. It is a beautiful summer day. The sun is shining so brightly. We can tell it is nearing the noon hours because the shadows are so short. The wind is blowing as is indicated by the sail and the ripples on the water.

These children were playing all the morning out on the beach. They would build sand houses and watch the waves come in and tear them down. How they had been wishing that someone would take them for a ride. They were just about to leave for home when one of the boys caught sight of the sail of Old Skipper Jim's boat. Skipper Jim is a fisherman and he had been out looking after his nets. He was tired and hungry, but not too tired to give these happy children a ride.

They have crowded into the front end or bow of the boat. Let us study their faces for a moment. What do you suppose the two boys are talking about? You would need but one guess. They are saying what a kind man Old Skipper Jim is and they fully resolve that when they grow up and have boats of their own they will always be kind to boys and girls who enjoy an outing once in a while.



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OUT FOR A SAIL

Walden

The little girl in the center is not quite so sure that she enjoys the ride. I am certain she would prefer to be back on shore. The wind has blown her hair about her face but she is holding on to the boat so tightly she does not try to brush it back. The other little girl wears a hood. She is enjoying every minute of her ride. The other boy is leaning far over the side of the boat and catches the white caps as they strike it. He hopes they will have a long ride for it is great sport so be out on the water on such a beautiful day.

Skipper Jim is sitting in the stern of the boat and is guiding it as the wind carries it at a good speed. At first glance one might think him to be a stern old fellow but we know he has a kind heart and is glad to be able to make others happy. Notice the queer hat he wears. This will keep off the rain and also shade his eyes in the sunshine. You can see his oars by his side. In case the wind would stop blowing he would have to row the boat to shore. I am thinking it would be quite a task as the boat is large and heavy.

We see many boats in the distance. They no doubt belong to other fishermen. Would you like to be a fisherman and ride in a boat every day?

Old Skipper Jim has had much pleasure watching the children enjoy themselves. He has taught them how much fun it is to make others happy. Perhaps these children can do something to make the old fisherman happy.

THE PAINTER

Lionel Walden is a modern American painter who has won much distinction as a painter of marine scenes. He was born in Norwich, Connecticut on May 22, 1862. He studied under Corolus Duran in Paris and has exhibited his pictures in the Salon, in the Royal Academy in London and in many places in our own country.

Walden	wäl' dën
Nationality	American
Date of birth	May 22, 1862
Birthplace	Norwich, Connecticut.

QUESTIONS ON THE PICTURE

1. How many children can you see in this picture?
2. Which ones are happy?
3. How can you tell?
4. Why is the little girl so worried?
5. Where are they going?
6. What had they been doing?
7. Who is the man in the boat?
8. What has he been doing?
9. Why do the children think Skipper Jim a fine old man?
10. What makes the boat move?
11. What would the fisherman do if there were no wind?
12. Give each child in the picture a name.

SUGGESTIONS FOR LANGUAGE LESSONS

The children may have a conversational exercise on what these children can do to make Old Skipper Jim happy.

or

The children may tell a story which is suggested to them by this picture.

or

The teacher may have the children ask at home about different methods for catching fish and they may tell what they have learned during the class period.

FIFTH AND SIXTH GRADES

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THE SONG OF THE LARK

Jules Adolphe Breton
1827—1906

THE PICTURE

It is a beautiful midsummer morning. We feel the joyousness of nature all around us. The first tints of the glorious sunrise are making their appearance and the landscape will soon be bathed in a rich color which will add beauty and charm to the whole scene.

At once our attention is centered upon the strong and rugged figure of the young peasant girl who has just left her humble home and with sickle in hand is wending her way down the path for her day of toil in the field. Her face is not so beautiful but one is impressed with the wholesome expression which speaks of the sterling character back of it. Her figure shows not only strength but gracefulness as well. What a proud carriage; not haughty, but one which reflects a soul filled with the music of the morning.

The short sleeves reveal those strong arms which are accustomed to daily toil; her dress is low at the neck giving her freedom of movement as well as greater comfort. Her skirt is made of coarse blue cloth which is commonly worn by the peasant folk of France. The upturned apron so often seen among gleaners provides a place for her to carry the heads of grain which she will gather from the ground.

The sickle in her hand is suggestive of the work she

will do. The grain will be cut by hand. None of you have ever seen grain harvested in this manner. It is held with one hand while it is cut with the sickle and carefully laid in straight rows. It is then raked and bound in bundles before it is shocked.

She does not ask our sympathy even though she toils in the fields all day under the hot sun, while her bare feet must withstand the pricking of the sharp stubbles. Some there may be who feel sorry for her but it is because they do not recognize the joys of her life. Undoubtedly she has always lived out-of-doors which accounts for her rugged appearance. Her daily contact with birds, the flowers and the trees, her constant association with nature have made her a really spiritual being.

In the original picture which hangs in the Chicago Art Institute, one sees the lark as it rises from the ground and gently flies heavenward. The lark rises from the ground and soars straight toward the clouds. He begins his beautiful song just as he disappears from sight. From the expression of the girl's face we know she has heard the melodious notes. She, too, is singing her morning song. She is happy for she is able to work and give service to others. Little does she think of her toil-worn hands and feet hardened by her daily manual labor. The lark as he flies above her voicing the beauty of the day inspires her and causes her spirit to soar as she listens to the glad song of this early morning hour.

What then is the "Song of the Lark?" Is it the song which the peasant girl hears so consciously? Is this the truth which the artist wishes to make known to us? It is not. The "Song of the Lark" is the joy within her breast. She is happy because of her strength, her opportunities for service to others. She is happy in her work. She leads a noble, purposeful life. It is not barren and unfruitful. It is filled with harmony and love of the beautiful about her.



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THE SONG OF THE LARK

Breton

From "Pippa Passes."

"The year's at the spring
And day's at the morn;
The morning's at seven;
The hilside's dew pearled;
The lark's on the wing;
The snail's on the thorn;
God's in his heaven—
All's right with the world!"
—*Robert Browning.*

"Hail to thee, blithe spirit!
Bird thou never wert,
That from heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art.

Higher still and higher
From the earth thou springest
Like a cloud of fire;
The blue deep thou wingest,
And singing still dost soar, and soaring ever singest."

THE PAINTER

Breton was born at Couvecres, France, May 1, 1827. He was born of wealthy and well educated parents. At the age of six Jules decided to be an artist. This was not because he was in an environment of art for there was no such atmosphere in his native town. His first teacher in art was the great Belgian artist, De Vigne whose daughter he afterwards married. He entered the school of Beaux Arts in 1847 and first exhibited in the Salon in 1849 where he won many medals. Later he was made an officer of

the Legion of Honor and also became a foreign member of the Royal Academy of London.

He painted life in the field but with gladness and beauty. He represented the sunshine of life and emphasized the fact that these peasants have removed drudgery from their labor and have glorified the work of the field.

In many respects his work resembles that of Millet. However there is always more beauty in his figures and harmony in their surroundings. He expresses more sunshine and joyousness, less that is stern. There is a peculiar charm about his work for nowhere in France would one find such beautiful, proud girls as he represents.

He was not only a painter but a poet as well and it is because of the beautiful ideas of this rustic life that he has portrayed it with such charm and sweetness.

Why could Breton give us this joyful and happy side of peasant life? He had never toiled in the field but had lived a life of comfort in the city. He loved the rural scenes of France and visited them often. He sang as he walked through the fields, always looking for the beautiful.

Millet knew what it meant to toil in the field; he had worked and knew how to make one feel toil and labor for he had experienced it. He painted the serious side of peasant life, the only side he knew. Both artists glorified the work of the peasants of their country. Millet painted in a spirit which was more stern and rugged while Breton portrayed beauty, tenderness and the glorification of nature about him. He was called the "Poet Painter of France."

Jules Breton	zhül brě tôn'
Nationality	French
Date of birth	1827
Date of death	1906
Birthplace	Couvecres

Paintings by Jules Breton

Song of the Lark	Art Institute, Chicago.
The Shepherd's Star	Art Institute, Chicago.
The Gleaner	Luxembourg, Paris.
The Return of the Gleaners	Luxembourg, Paris.

QUESTIONS ON THE PICTURE

1. What time of day is represented in this picture?
What time of year?
2. Where is the peasant girl going so early?
3. What adjectives describe her appearance?
4. How do you know she is accustomed to working
out-of-doors?
5. What does she carry in her hand?
6. Have you ever seen one? Where?
7. What kind of bird does she see?
8. What seems to please her?
9. Why is she singing?
10. What is the real meaning of the title, "Song of
the Lark?"
11. Where does the original hang?

SUGGESTIONS FOR LANGUAGE LESSONS

The class may be asked to write a paragraph telling why Breton believed that the peasant people of France were happy.

or

The children may be asked to learn all they can about the lark, its appearance, its habits and its home. The

class period may be devoted to a discussion of these facts.

or

The class may write five declarative and five interrogative sentences based on this picture.

Note—If the school has access to a victrola, one may play the records “Hark, Hark! The Lark” and “Lo, Hear the Gentle Lark” for the class.

THE GLEANERS

Jean Francois Millet
1814—1875

THE PICTURE

“The Gleaners” gives us a picture of the beautiful harvest time when the husbandman was busy and happy storing away the harvest, the result of his season’s toil.

In the background we see the farm buildings to the right and the great stacks of yellow grain on the left. There is the team drawing the load from the field which is still partly covered with the shocks. We see the men working and the overseer who is in the distance mounted on a horse.

But all this is in the background. Close to us are the three women. We know they are peasant women for they are working in the harvest field gathering the fallen heads of grain and that which has been left in the corners or around the edges. Now we recall the charge which God once gave to his chosen people.

“And when you reap the harvest of your land, thou shalt not wholly reap the corners of the fields, neither shalt thou gather the gleanings of thy harvest. Thou shalt leave them for the poor and stranger.”

And these are the poor women who have come to glean. One stands a little removed from the other two and has just straightened up to rest her tired back. She is the eldest and cannot endure the work quite so well as can the other two.

The woman in the center shows the most strength. She is middle-aged and has become accustomed to this

work. Next to her is the young woman. She moves along so easily and every line of her body expresses grace. Her right arm is extended while her well shaped hand grasps the heads of grain. Unlike the other two, she wears no apron but holds her gleanings in her hand which rests on her back.

What an interesting group they are! They are contented and happy at their task and have no feeling that they are objects of charity. Neither do we as we study them. They are dressed neatly. The oldest woman has a faded blue dress, the skirt of which is somewhat darker, while her cap and apron are yellow brown. The woman in the center has a brown skirt and blue waist but her cap and sleeves are red. The young woman wears a dark skirt, a red-brown waist and a cap of deep blue.

We notice the blue in each woman's costume which tends to unite the group. The yellows, red, and browns are beautiful against the golden background which shades to deep brown on the left and pale yellow on the right.

Millet has used curved lines in abundance in his picture, the round stacks, the curve of the buildings in the distance, the bending backs of the women.

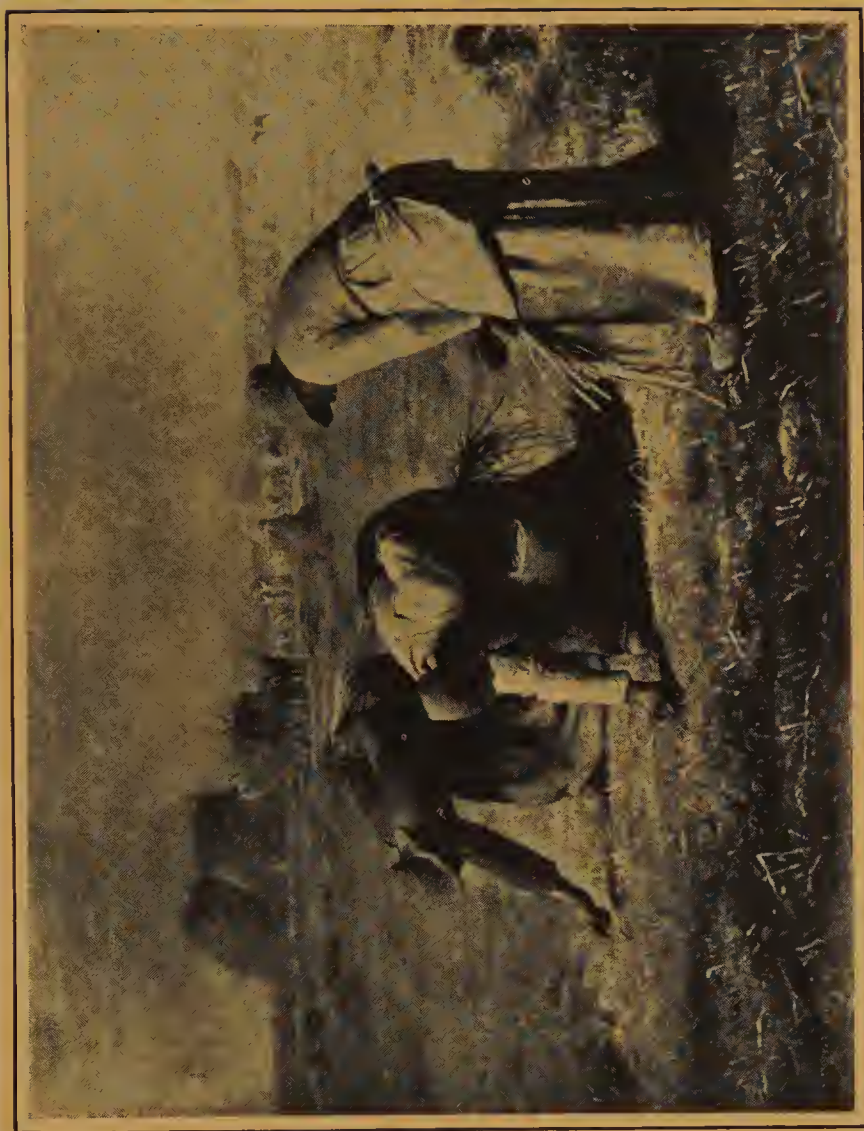
All this has placed "The Gleaners" among the masterpieces of the world.

THE PAINTER

For biography of painter and notes see "The Angelus."
Page 329

QUESTIONS ON THE PICTURE

1. How many groups of people do you see in the picture?
2. What is each group doing?



Millet

THE GLEANERS

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3. Who is the man in the background on horse-back?
4. What does it mean to glean?
5. Why are these women gleaning?
6. What time of year is it? How do you know?
7. Which seems most tired? Why?
8. Which do you think is the youngest? Why do you think so?
9. How do they carry the grain?
10. What does the artist tell you in this picture?
11. How do you know he held these people in high esteem?
12. Why did he honor them?
13. Do we have any people to-day who are "gleaners?"

SUGGESTIONS FOR LANGUAGE LESSONS

Write a paragraph telling how the custom of gleaning originated.

or

Tell why the rich landlord or husbandman let these poor women work so hard. Why did he not give them just a shock or two which would have been more than they could glean in a long time?

or

Why do we not have the custom of gleaning in our country?

COLUMBUS AT THE COURT OF ISABELLA

Vacslav von Brozik
1852—1901

INTRODUCTION

Capture of Constantinople by the Turks in 1453, imperilling the commercial prosperity of Venice and Genoa, was an event of unparalleled and far reaching significance. Avenues of commerce between these centers, with the hinterland of Europe, were closed to the Asiatic Indies when the Eastern Mediterranean fell into the ruthless hands of the Turk.

The burning question of the time to be solved by philosophers, scientists, navigators, merchants and producers was: Can we find another route to the Indies so that we may reopen commercial relations with the Indies and secure again the commodities of spices, precious metals, fine cloths and rugs which Europe so highly desires?

Born in the commercial city of Genoa, in 1436, possessing some knowledge of Latin, and having diligently studied geography, with a little of mathematics and astronomy, it is said that Columbus began a seafaring life at the age of fourteen. He early became an expert draftsman interested in the making of maps and charts.

When Constantinople fell under the rule of the Turks he was a young man of character, ambition and promise.



von Brozik

COLUMBUS AT THE COURT OF ISABELLA

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That he immersed himself in a study of the problem of the time was most natural.

His personality gave force to his character and to his profession. He was tall in stature, powerfully built, while his eyes kindled with enthusiasm. His manners were cordial and courteous while his conversation was pleasing because of his knowledge and experience. He won his way into the hearts of strangers, while his friends respected him, admired him and had confidence in him.

It was believed by many at this time that the earth was spherical in form, that by sailing westward from Europe the navigators might reach the shores of Eastern Asia and thus establish the commercial relations lost by the capture of Constantinople.

Columbus made a thorough study of these theories, thought the sphere a problem for practical navigation, and sought for the means whereby he might demonstrate their truth by actually making a voyage with the ships and instruments then at his command.

But Columbus was poor. Neither he nor his friends possessed the wealth needed to finance the enterprise in which he had so much faith.

For nearly two score years his search for aid which reads like a romance was a series of disappointments, but he held to his purpose with all the zeal of the Crusader. Finally as he was about to leave Spain to renew his efforts in a strange country, he stopped at the Franciscan Monastery of LaRibida near Palos to ask for some bread and water for his boy. While there he interested the prior, Juan Perez, who had been Father-Confessor to Queen Isabella, in his plans.

Columbus was granted an audience and appeared at the court of Queen Isabella in the spring of 1492, and the picture before you reveals the artist's conception of this momentous and significant gathering.

THE PICTURE

We see Queen Isabella seated at the end of the table with her attendants about her. She is all attention and regards what Columbus is saying with great interest.

Columbus is standing at the other end of the table with one hand resting upon a map while with the other hand he is pointing toward the new route he wishes to seek. The light illuminates his countenance, the radiance of which assures us that he is inspired with the thoughts of his great undertaking. He commands the attention of everyone about him. Every line tells us of the strong character back of this stately figure. We notice the high forehead, the massive jaw and the straight posture. All suggest the splendid personality which was such a valuable asset at that time. Who would not have trusted this man of sterling worth and character!

Everyone in the room is thrilled and electrified by his proposed expedition. Note the different groups of people. The rulers of that great nation are there for they are anxious to add new lands to their possessions even though they are already most extensive. To the left we find the men who represent the Church. No group is more interested than they in this proposed project. This will present a new outlet for the spread of their religion. What a great field this may be for their missionary work. The merchants and navigators are also present and look upon Columbus with wonder and admiration. Can it be possible that he may be able to answer that question of the hour, "Where is there a new route to India?" If so, trade with the rich East can again be opened.

But what can be done? The treasury is empty because of long years of war with the Moors. Ferdinand has given his consent to the opening of the new route but Columbus and his friends are too poor to attempt such an undertaking alone. Then it was that the good Queen

Isabella came to the rescue and to her is due much credit for the discovery of the New World. So great was her confidence in this earnest enthusiastic man that she was willing to sacrifice her jewels to finance the voyage, and when we study this picture we should ever keep in mind the part which the Queen of Spain played in the discovery of America. Confidence is a word which should have a deeper meaning to us than is usually given, and it was Isabella's confidence which made her willing to make a personal sacrifice.

The picture hangs in the Metropolitan Art Gallery in New York City and surpasses in most respects all the pictures of this artist. In color it bespeaks the workmanship of a master.

THE PAINTER

The painter, Brozik, was born at Tzemoschna near Pitsen, Bohemia in 1852. When very young he was apprenticed to a lithographer and after spending a few years with him he worked in a porcelain factory.

He studied under Piloty and Munkacsy and later opened a studio in Paris in 1876. Since that time he has devoted himself to historical painting with great success. His themes are taken largely from French, Scandinavian and Bohemian history. He loves to paint his characters in beautiful clothes and jewels.

He won many medals for his fine work and his pictures are to be found in the great galleries of the world.

Brozik	brō' zĭk
Nationality	Bohemian
Date of birth	1852
Date of death	1901
Birthplace	Tzemoschna, Bohemia.

QUESTIONS ON THE PICTURE

1. What had imperilled the commerce of the world?
2. What was the question uppermost in the minds of the people?
3. How old was Columbus when he began a sea-faring life?
4. On what subjects did he spend a great deal of time?
5. What shape did most of the people of that time think the world to be?
6. What was the theory of Columbus?
7. Who is the center of interest in the picture?
8. Why was Queen Isabella willing to help in the exploration?
9. Why were the officers of the Church willing to help?
10. What reason did the merchants have for being interested in a new route to the Indies?
11. What articles of trade were they anxious to get from the Indies?

SUGGESTIONS FOR LANGUAGE LESSONS

The teacher may require each child to prepare to discuss the reason for wishing to find a new route to the East, illustrating his talk by use of maps.

or

The picture might be used as the basis for a booklet which would contain the story of Columbus and the results of his voyage.

or

The children may find all they can about the personal appearance of Columbus and write a paragraph describing him.

or

One should not miss this opportunity to study with class Joaquin Miller's poem "Columbus."

CALL TO THE FERRYMAN

Daniel Ridgeway Knight
1850—

THE PICTURE

This is a beautiful scene in far-away Brittany. If you look at your map you will notice this arm of north-western France as it extends out into the Atlantic Ocean. It is inhabited largely by the peasants and fisher folks and is very rugged and mountainous.

Our attention is centered at once on the two peasant women in the picture who are just returning from the market where they have taken their produce earlier in the day. It has been a delightful day for marketing, not too warm as nature all about tells of the declining summer. It is late in the evening for the shadows are long. The woman nearest us seems to have had a very successful day for her basket is empty. The position of the basket on her arm denotes this. The other woman is carrying a filled basket. We know this by the way she grasps the handle, and also by the position of her arm. She may have disposed of her wares also, but has taken in exchange supplies which she will use for her family.

One cannot help but notice how strong and healthy these women are. Their dress indicates the kind of life they live. They wear wooden shoes which is the custom among the peasants of their country. Notice the large patch on the dress of the woman who is raising her arm. This suggests that they are poor. They are not affected



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CALL TO THE FERRYMAN

Knight

by the fads of fashion. The one to the left is dressed more like the peasant women of France. The basque of the other woman is red with white dots perhaps.

They are on their way home from the little village which you see in the distance and have come to a stream which separates them from their destination. How will they get across? There is no bridge in sight. If we look very closely we shall see on the opposite bank a man and below him is his boat. He is the ferryman. It is his business to take passengers from one side of the stream to the other for a small sum of money.

Both women are trying to attract the attention of the ferryman. One is shouting to him while the other is beckoning for him to come to them. Near them are the steps where he will land his boat. Can you not imagine the conversation that will take place? I am sure the ferryman will ask many questions about what is happening in the village. When they reach the other side the women will hurry homeward for the day is fast passing and they must prepare the evening meal for their families.

The artist has chosen a charming spot for the picture. The bend of the river, the large limbs of the trees on the left, the tall Lombardy poplars on the opposite bank, their reflection in the stream, the mingling of light and shadows among the trees all give the picture an air of quiet and contentment. The last rays of the setting sun as they paint the tops of the tall trees add but another touch to this scene of beauty.

It will not be long until the autumn season arrives as is shown by the vegetation on the bank. Autumn sometimes makes us sad for we think of the fading flowers, the falling leaves and the departure of the birds. But no such sadness is portrayed here. All is happiness and serenity.

THE PAINTER

Daniel Ridgeway Knight, a contemporary American artist, was born in Philadelphia in 1850. He went to Paris in 1872 and became a student at the Ecole des Beaux Arts Academy and four years later was in the studio of Meissonier from whom he learned many secrets of brilliant technique. He has received honors from Paris, Munich and Antwerp for his exhibited works and was awarded medals at Chicago in 1893 and at the Philadelphia Academy of Fine Arts in the same year.

He married a French woman and has spent the greater part of his life in a suburb of Paris. He is a painter, rather French than American and had idealized French peasantry in many of his refined and delicately designed pictures. He is a man of very cheerful disposition and his paintings are characteristic of him.

Knight	nite
Nationality	American
Date of birth	1850
Birthplace	Philadelphia

Paintings by Daniel Ridgeway Knight

Call to the Ferryman	Pennsylvania Academy of Fine Arts
The Shepherdess	Brooklyn Institute Museum
The French Washerwoman	
Harvest Scene	
Chatterboxes	
The Old Beau	
The Veteran	

QUESTIONS ON THE PICTURE

1. What are these women doing?
2. Where have they been?
3. Why did they go to the village?
4. Why is the lady motioning?
5. How is the other one trying to attract attention of the ferryman?
6. What does a ferryman do?
7. In what country is this scene?
8. What is the time of the year?
9. What is the time of day?
10. How many of you have ever had a ride on a ferry?
11. By what power will this boat move?
12. What makes this a beautiful picture?

SUGGESTIONS FOR LANGUAGE LESSONS

When the picture is presented the teacher may ask the children to inquire at home about ferries: Learn from parents whether they have ever ridden on ferries, where they were, whether the ferry is still there, etc. Then the children may tell in class what they have learned.

or

The teacher may ask each child to tell an original story based on this picture.

or

Each child may write ten sentences based on this picture. He will be judged on penmanship, spelling, and punctuation, as well as kind of sentences he constructs.

RETURN TO THE FARM

Constant Troyon
1810—1865

THE PICTURE

There is something about this picture which appeals to those who know country life. A very simple scene it is, indeed, just the ordinary animals of the farm wending their way down a long lane at the close of a summer day. The animals have just come from the shady part of the lane. We know it is late in the evening by the long shadows and the way the cattle linger along the watering places.

No matter how many times we have seen scenes similar to this one, it is impossible for us to express in words all it means to us. There is something so intangible.

We like to think of the animals in the picture and what each one contributes to the support and comfort of the family. The cows give us rich milk to drink and supply us with butter, cream and cheese. Perhaps no other animal in all the world is so useful in supplying our wants as good old Bossie Cow. No doubt some of the children are patiently waiting for a drink of nice fresh milk.

The sheep also give much to the comfort of the family. The clothing is made from the wool. The warm woolen stockings are appreciated by the children during the long, winter days.

The donkey is useful in that he carries the great loads to the market and is used as a beast of burden on the



Troyon

RETURN TO THE FARM

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farm. You can tell by his looks that he is slow but sure and faithful.

Of all the animals in the picture the cows are most useful in supplying the wants of the family but when we choose the most intelligent animal, surely all must agree that the faithful dog is the one we would name.

The animals have spent the long summer day feeding in the peaceful meadows in the distance. Some of the cows have turned from the lane to the pool for a cool refreshing drink. How they like to loiter along the lane and eat the tender grass which grows near the pond and in the shade of the trees. It does not matter that they have the choicest grass all day in the meadow; they like to eat along the roadside where the violets and cowslips grow. And how much they enjoy the pure, fresh water in the pond. That is as necessary for them as is the abundance of grass.

Many older people recall the days of their childhood when late in the evening they would "go after" the cows to some distant pasture land and with the help of the faithful old collie would soon have the herd in the yard ready for milking. And this is still one of the most pleasant duties of boys and girls who live in the country.

How much all of us appreciate the help of the good old farm dog who is always ready to go on this errand, who saves us so many steps in "rounding up" the sheep and in keeping the cows from turning back.

THE PAINTER

Constant Troyon was born at Sevres, France and died in Paris. He lived the greater part of his life in France and the scenes he painted are common to his native country. He is regarded as one of the world's greatest painters of animals and landscapes.

Like Dupre and Potter, cattle were a favorite subject with Troyon. To really appreciate his animals one must know some of their distinguishing characteristics.

Early in life he was a decorator of pottery but at the age of twenty-one he began painting landscapes. The teaching he received at the porcelain factory was helpful in later life in the matter of design and decoration.

The place Troyon occupies among the greatest of French painters is scarcely to be questioned. His masculine vigor, his perception of the dignity of nature, his feeling for the charm of rural scenery made him one of the most conspicuous artists of his time. In his representations of the life of the fields, he never failed to seize upon the poetic possibilities of his subjects. He often suggests the brightness and fresh beauty of nature in her daintiest summer dress.

He accumulated a fortune by his efforts as his paintings were always much in demand.

Troyon	trwä yôn'
Nationality	French
Date of birth	1810
Date of death	1865
Birthplace	Sevres, France

Paintings by Constant Troyon

Return to the Farm	Louvre
Oxen Going to Work	Metropolitan Museum
On the Road	Metropolitan Museum
A Pastoral Scene	Private Collection

QUESTIONS ON THE PICTURE

1. What is the center of interest in this picture?
2. Name the different kinds of animals in the picture.
3. Tell what each does for the comfort of the family.
4. Where have the animals spent the day?
5. Where are they going?
6. What is the time of day?
7. Where do the cows go when the sun shines very hot?
8. Why have some of the cows left the lane?
9. How would you like to ride a donkey?
10. Why is this picture called, "The Return to the Farm."

SUGGESTIONS FOR LANGUAGE LESSONS

The class may discuss the different farm animals as to uses, habits, food, care, etc., and then write a paragraph on their favorite one.

or

The language class hour might be devoted to a discussion of the attractions which the country has for those whose homes are on farms.

or

The children may be asked to write a stanza of a poem which each would compose in keeping with the theme of this picture.

PILGRIMS GOING TO CHURCH

George H. Boughton
1834—1905

THE PICTURE

The story of our Pilgrim fathers is the story of devotion to principle. It was this which caused them to leave their homes in England and brave the dangers of a new and unsettled land. It was this which kept them in their new homes and gave them endurance to suffer every privation. And it is this which Boughton has pictured in his painting, "Pilgrims Going to Church."

Let us look at the picture. It is the Puritan's Sabbath. The snow-covered earth, the pathless tract of land, the quiet group all give the atmosphere of silence. The two men who walk at the head of the little band and the two who walk at the rear carry their guns and guard against the attack of savage Indians or wild beasts. One of the men has put out his hand, as if to caution his companion. He has heard a rustle in the nearby thicket and is fearful lest it means some danger to his party.

You will recognize the minister because of his distinctive dress and his faithful wife who walk devoutly near the head of the little congregation. He is not alone the spiritual adviser but his counsel is sought in all the affairs and undertakings of the little community and oftentimes when some one's courage begins to fail, it is the minister who points the way and pictures brighter days ahead.

Following are the older men, the women and child-



Boughton

PILGRIMS GOING TO CHURCH

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ren. Even the babe is being carried to church in its mother's arms. The demure little girl and the boy, serious beyond his years, have caught the situation and almost instinctively realize the dangers that surround them.

It is well for us to compare this scene with what might have been a picture of their Sabbath morning in England. We see them surrounded by their friends and relatives; the community is old and well settled. They walk along a beautiful road. There are no dangers; the climate is mild; they are on their way to a beautiful little church. In memory this is the picture these Pilgrims see.

But never for a moment do they waver in their determination to build their home in this new world. How skillfully Boughton has portrayed the bleakness of the bitter winter, the dangers that lurk on every side and every other physical discomfort! But just as skillfully has he pictured the decision of the characters of his painting. Each one moves forward. Not one wavers or looks back. Whatever the outcome they must follow this course and live where they can worship God according to the dictates of their own consciences.

And thus has Boughton portrayed the spirit of the early settlers of our bleak New England country. His picture must be a reminder to us at all times of the price paid by our forefathers for the country which we call "the land of the free and the home of the brave."

THE PAINTER

George H. Boughton, the artist who painted this picture, was born in England in 1834 but came to America with his parents when he was only three years old and remained here until 1861 when he was twenty-seven.

When Boughton was a very young boy he liked to

draw and paint but no particular attention was given to his talent. The lad was persistent and when he was sixteen he set up a small studio in his home, Albany. Several of these early paintings showed much merit but found no sale. Finally he offered "The Wayfarers" for eight dollars but no one would buy. He did not become discouraged but sent it to the American Art Union in New York and there it was sold for fifty dollars. Soon after he disposed of several other paintings, and with the money took a trip through the British Isles, spending several months sketching. He then returned to New York City but two years later he went to Paris where he met many artists.

In 1861 he returned to England and lived there until his death in 1905. He had a beautiful home in London where his studio was located.

Most of Mr. Boughton's work shows the influence of his years spent in America and the power of early environment upon later life. His subjects were again and again taken from American history, especially the New England Puritans and the Dutch of New York. Naturally his productions were much appreciated in America. Fifteen years before he died he came to New York for a visit and brought twenty-five of his paintings which were exhibited there. Many of his productions are now in America.

Many were prone to think of him as an American artist but he had his pictures hung among the English paintings at the Centennial in Philadelphia in 1876, showing that he considered himself an Englishman.

Boughton	bô' tòn
Nationality	English
Date of birth	1834
Date of death	1905
Birthplace	Norwich, England

Paintings by George H. Boughton

Pilgrims Going to Church	Lenox Gallery, New York
Weeders of the Pavement	Tate Gallery, London
The Road to Camelot	Walker Gallery, Liverpool
The March of Miles	
Standish	Whitney Collection
A Golden Afternoon	
Isle of Wight	Metropolitan, New York
Departure of the	Layton Gallery, Milwaukee, Wisconsin
Mayflower	
The Canterbury Pilgrims	Layton Gallery, Milwaukee, Wisconsin
Pilgrim Exiles	
Return of the Mayflower	
The Scarlet Letter	

QUESTIONS ON THE PICTURE

1. Where are the people in this picture going?
2. Why do they carry their guns with them?
3. What different people are pictured?
4. Why are the people so quiet? Give at least two reasons.
5. How has the painter produced an atmosphere of silence?
6. Why did the artist paint a winter scene instead of a summer scene?
7. How did he show us that this is a new country?
8. What do you notice peculiar in the dress of these people?

SUGGESTIONS FOR LANGUAGE LESSONS

This picture should be taught at the time children are studying the story of the Pilgrims in history. For written language the story might be reproduced in a booklet which had a print of this picture on the cover or first page.

or

Each member of the class may prepare to give orally his idea of what purpose Boughton had in painting this picture.

or

The class may read in all references available to discover the manner in which the Pilgrims kept the Sabbath.

DEER IN THE FOREST

Rosa Bonheur
1822—1899

THE PICTURE

The picture, "Deer in the Forest" hangs in the Metropolitan Museum in New York City and immediately attracts one's attention. The quiet and peaceful scene appeals to those who have spent hours in the rustle and bustle of that great noisy city.

The artist has painted a scene which is true to life. It is the golden autumn and the leaves have fallen from the trees. They have covered the ground with a velvety carpet. There is something magnificent about these large naked trees. They have stood so many years. They have braved the storms of many a winter. Even their bare branches offer some protection to the animals and promise a leafy bower with each returning spring.

The splendid looking stags appear in the foreground. One can tell of the approach of winter by the heavy coat that each wears. Beneath the long outside coat there is a much finer and softer coat which adds to the comfort of these animals in the winter when they have such scant shelter from the storms and intense cold.

These deer are undoubtedly in captivity for stags and bucks are not friendly and do not group themselves in their wild state. You have read of the large estate of Rosa Bonheur, the artist who painted this picture. These deer probably belonged to her.

The one standing gives us the best impression of the size and build of the stag. We are at once attracted to the fact that he is fleet of foot. He seems to know that something unusual is going on. The keen eye and the dilated nostril tell us of his sensitive nature.

The stag lying down directly facing us gives a splendid view of his antlers. In the picture, "The Monarch of the Glen" we have given quite a lengthy description of the antlers as well as the habits of the deer. You might read that in the study of this picture also.

This picture is an invitation to those who love nature. It beckons us for a stroll in the woods, where we would find the beautiful ferns and the soft moss. During the summer we might have gathered the lovely flowers but with the frost and the approach of winter, the flowers have gone, the birds have flown away to await the return of spring and the leaves, golden in hue, are covering the ground where they are hiding the flowers until the spring rains and warm sunshine call them forth again. The western sky is golden with the setting sun and its last rays are painting the topmost branches of the forest. Everyone must love such a quiet scene "in the heart of the woods." They are

"Spaces of silence, swept with song,
Which nobody hears but God above."

THE PAINTER

For biography of Rosa Bonheur and notes see "Horse Fair." Page 276

QUESTIONS ON THE PICTURE

1. How many of you have ever seen a deer?
2. What is the meat of a deer called?



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DEER IN THE FOREST

Bonheur

3. How many of you have ever tasted venison?
3. How can one tell the age of a deer?
5. How many different kinds of trees do you see in this picture?
6. What time of the year is it?
7. How can you tell?
8. Where do deer live in the winter time?
9. Who painted this picture?
10. Where would we have to go to see the original?
11. Would you like it in color?
12. Why do we know that these deer are in captivity?

SUGGESTIONS FOR LANGUAGE LESSONS

The members of the class may write five questions on this picture. During class time the teacher may collect the questions, let each child draw one paper and answer the questions. Penmanship, punctuation and type of question should be considered.

or

The members of the class may be required to give an oral description of this picture, telling what the artist wished to express to us.

or

Children may tell some story about deer which they have read or which they have heard told by hunters in the neighborhood. They may be asked to inquire from older people at home to secure this information.

WASHINGTON CROSSING THE DELAWARE

Emanuel Leutze
1816—1868

INTRODUCTION

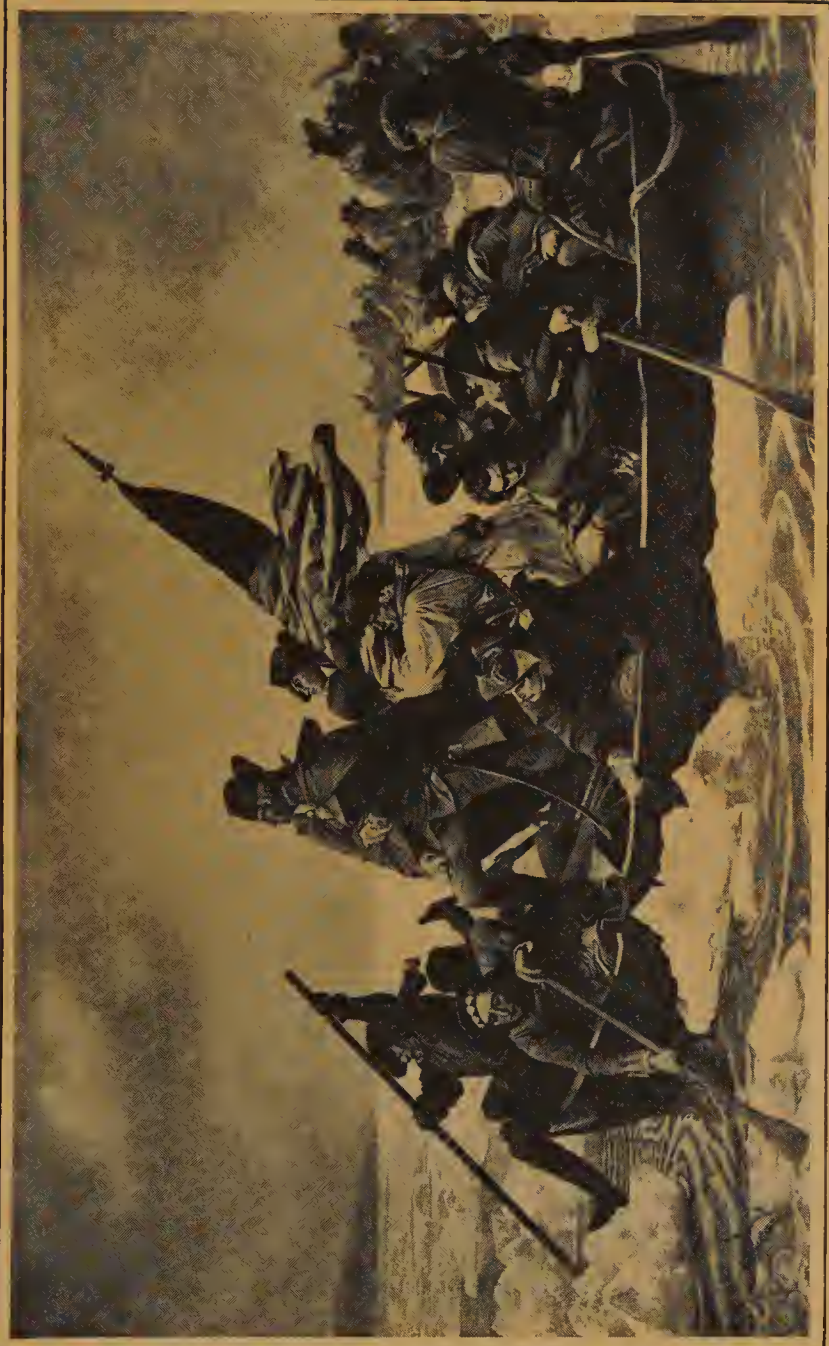
It was a dark hour for the cause of independence. The Americans had suffered great reverses. Boston and New York were occupied by the British. General Charles Lee with a large division of American forces had been captured. The American fleet was blockaded in the mouth of the Blackstone River.

Washington had been driven from New York across New Jersey into Pennsylvania. The British were following him and expected soon to occupy Philadelphia from which Congress had already fled to Baltimore.

Howe and Cornwallis had pursued Washington as far as the Delaware but had gone back to New York to spend Christmas and to prepare to move to Philadelphia.

On Christmas night the Hessian troops under Colonel Rahl were holding a celebration at Trenton. Washington conceived the idea that this would be a most opportune time to strike a telling blow for the cause of freedom.

The American army was then in three divisions. It was Washington's plan to have the first division under General Cadwallader cross the Delaware at Briston, General Ewing a little below Trenton while he himself with twenty-four hundred men would cross nine miles above Trenton.



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WASHINGTON CROSSING THE DELAWARE

Leutze

On account of the extreme cold and the floating ice Generals Cadwallader and Ewing were baffled in their efforts to cross the river. Would Washington dare what the others had failed to do?

Late in the evening of December twenty-fifth Washington started on his march of fifteen miles. It was a cold bleak night. His soldiers were poorly clad. Many footprints marked with blood were left in the snow. Their motto was "Victory or Death." But how could Washington fail when supported by such officers as Stark, Hamilton, Green and Knox?

It was almost midnight when they reached the river. The storm was raging furiously. The soldiers were suffering intensely from the cold. Washington was determined to carry into execution the plan of striking the detachment at Trenton. He sent the following message to General Cadwallader, "I am determined to cross the river and attack Trenton in the morning."

THE PICTURE

The artist Leutze has chosen a most critical moment. At a glance you will notice that the crossing is attended with the greatest difficulty and hazard. The boats laden with soldiers and horses are seen fighting their way through the swift dark stream against a strong wind, baffling the great whirling masses of ice that seem almost to choke the rapid river. Thanks to the brave fishermen of Marblehead they are safely guided across.

Washington is seen in the first boat, standing erect and carefully scanning the opposite shore. He is master of the situation. Little does he heed the cold wind and snow, the swift current and great blocks of ice.

Washington is indeed the center of interest. He is the dominant figure in the boat. The artist wished to

represent a historical incident. No thought was in his mind of conveying to us the idea that it was night. Like many famous pictures of history this painting is open to much criticism. The artist shows Washington standing in the boat but we know that he was never in such an attitude on this memorable journey, but it appeals to the imagination and is much admired. The painter's motive is to bring out the heroic character of Washington and show us the great spirit of the noble leader who is about to fight the battle which may decide a nation's fate.

It was indeed a great undertaking. Besides the soldiers, the officers and the horses, Washington took eighteen field pieces. The second boat shows plainly the horses especially Washington's fine steed.

When we study this picture we like to think of the events which followed this scene. It was four o'clock in the morning when all were across the Delaware and not a single cannon was missing. Then came a four hour march with the dramatic victory as a reward. It was one of the finest pieces of strategy ever performed in any war.

The struggle lasted but a few minutes. Colonel Rahl, leader of the Hessian troops was mortally wounded. The Americans took one thousand soldiers, twelve hundred British muskets, six brass cannons and other paraphernalia of war. The Americans lost but one man in the engagement. At a single stroke the whole aspect of the war was changed.

This picture hangs in the Metropolitan Museum of Art in New York.

THE PAINTER

Emanuel Leutze was born in Wurttemberg, Germany, May 24, 1816 and died in Washington D. C. on July 18, 1868. His parents came to America when he was very

young. At a very early age he showed remarkable talent along artistic lines. He was a man of poetical temperament with a strong admiration for heroic deeds and adventure.

He went to Europe in 1841 and became a student in Dusseldorf School and also in Italy. He spent the greater part of his life in Philadelphia. One can easily understand why such a dramatic incident as "Washington Crossing the Delaware" made such an impression on him. Most of his paintings are based on historical events.

Leutze	loit' ze
Nationality	German
Date of birth	1816
Date of death	1868
Birthplace	Wurttemberg

QUESTIONS ON THE PICTURE

1. What event in history has the artist portrayed?
2. What is the time of day?
3. What is the time of year?
4. Why was Washington so anxious to attack the enemy at this time?
5. Which figure represents Washington?
6. Why did the artist represent him in that position?
7. What is he watching?
8. Who are some of the officers?
9. What hardships did the soldiers endure?
10. Why was this a hazardous undertaking?
11. Who guided the boats across the river?
12. How far did they march after crossing the river?
13. What was the outcome of the engagement?

SUGGESTIONS FOR LANGUAGE LESSONS

The members of the class may give Washington's plan for attacking Trenton and his reasons for making an assault at that particular time.

or

The class may read stories about Washington and tell an interesting episode of his life during the class hour.

or

Each child may write a short character sketch of Washington to read and discuss in class.

ST. ANTHONY OF PADUA

Bartolome Estiban Murillo
1617—1680

THE PICTURE

Nearly seven hundred years ago there lived in Portugal a good and pious youth who became a Franciscan monk and went to Africa to preach to the Moors. Later for nine years he went from place to place in France, Italy and Sicily preaching the word of God.

He lived most of his life in Italy and died in Padua when he was but thirty-eight years of age. He was beloved by all because of his kindness and sacrifice for others, especially the poor. The children loved him dearly and when he died, the voices of the children in the streets of Padua were heard mourning, "Our father, the good Anthony, is dead." He was indeed an ideal follower of Francis of Assisi, who called the birds his brothers.

There is a legend that at one time after St. Anthony had been preaching to a great multitude he had retired to the home of a friend for the night. His host, seeing bright rays of light coming from under the door of the good monk's room, peered through a hole in the door and beheld a wonderful sight. A Child of exceeding beauty was standing on a book open on the table and clinging with both arms around Anthony's neck. Suddenly the Child disappeared and when the monk opened the door and found his friend, he charged him "to tell the vision to no man" as long as Anthony lived.

This is the subject of Murillo's painting, "St. Anthony of Padua." He is said to have painted this idea in nine different pictures but this one satisfied him more than the others and it surely is one of the loveliest pictures Murillo ever painted. The center of interest is, of course, the monk with shorn head and sandalled feet dressed in the brown garb of the Franciscans and the beautiful Christ Child whom he is holding so tenderly in his arms. The reverence in the attitude of Anthony and the childlike confidence of the Babe as He lovingly caresses the face of the man are most appealing. Just as great artists have expressed mother love in their Madonnas, so has Murillo expressed father love in "St. Anthony."

The angels in the picture express playfulness and childish happiness. One has taken the book which is lying close by, another carries a stalk of lilies which is St. Anthony's symbol and signifies unworldliness and purity. The shadows on both sides of the picture only serve to intensify the bright light which the artist has placed about the Child and the head of Anthony. We are prone to think that the darkness represents the earth with its uncertainties while the bright light gives us a peep into heaven.

This painting was done for the convent of St. Peter of Alcantara at Seville but it was seized during one of Napoleon's invasions and carried to France. In 1835 the Berlin Gallery bought it and there it remains.

THE PAINTER

For biography and notes on Murillo see "Melon Eaters." Page 23



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ST. ANTHONY OF PADUA

Murillo

QUESTIONS ON THE PICTURE

1. Who is the man in the picture?
2. Who is the Child in his arms?
3. Why is St. Anthony dressed as he is?
4. Why are the cherubs in the picture?
5. What is the Book which one angel is holding?
6. Why does another angel hold a lily stalk?
7. What did Murillo represent in this?
8. What shows us that St. Anthony is a kind man?
9. In what country was St. Anthony born?
10. Where did he die?
11. What did the children of Padua call him?
12. Why did they give him that name?

SUGGESTIONS FOR LANGUAGE LESSONS

The class may ask each other questions about the picture which may be answered orally in class. The children may write five sentences about the picture at their seats.

or

The teacher may tell the children more about the life of St. Anthony and have them reproduce it in class.

or

The class may be asked to write the story which Murillo has expressed in this picture.

HORSE FAIR

Rosa Bonheur
1822—1899

THE PICTURE

The "Horse Fair", Rosa Bonheur's greatest and best known painting, pictures twenty-two horses that are being taken to a market place in Paris. In the background is shown a young forest beautifully green in the morning sunshine while on a slight rise of ground to the right we can distinguish the forms of the men who are gayly watching this splendid procession of horses. Among them are buyers who are studying the animals with a view of purchasing but others are there for the pleasure they find in such a sight.

As we gaze at this picture we can almost hear the snorting of the horses, the champing on the bits and the stamping of the hoofs mingled with the shouting commands of the men. Such is the realism of the painting. How skillfully the artist has given the idea of many, many horses while she singled out seven for our special attention! And these seven represent entirely different types of animals.

In the high light are the fine gray draft horses with their dappled coats, the beautifully curved necks, trotting along fully conscious of their animal grandeur under the guidance of the rider, whose posture and strained arms help to emphasize the power of the "grays". The black colt, rearing on his hind legs and pawing the air with



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HORSE FAIR

Bonheur

his front feet taxes the ability of his keeper to remain mounted while the brown one to his right trots along quietly without any driver at all. The animal which the groom is leading at the extreme left of the canvas holds his head high and his ears back while his fierce eyes and flowing mane add to his vicious appearance. At the right of the picture in sharp contrast to this great, powerful animal is the small black horse which the groom seems to manage with no effort whatever.

This picture appeals strongly to those who love animals and everytime one studies it, he discovers something new. How much study it must have required to portray so many types of horses in so many different tempers. It is said that Rosa Bonheur devoted eighteen months to the painting of this picture but it is undoubtedly the result of years and years of study. We are told that her friends loaned her their finest horses, and that she went to the horse markets and great fairs that she might study all kinds of horses.

This picture was finished and exhibited in 1853. Rosa Bonheur had hoped to have Bordeaux, her birth-place, buy the picture and offered it for only twenty-four hundred dollars but the citizens could not raise the money. An English collector, Mr. Gambert, paid eight thousand dollars for it and took it to London. Rosa felt that he was paying such a great price that she painted him a second picture much smaller than the first and gave it to him. Later A. T. Steward, an American gave twenty thousand dollars for it and finally C. Vanderbilt purchased it for fifty-five thousand five hundred dollars and gave it to the Metropolitan Museum where it now hangs.

The picture is sixteen and one half feet long and seven and three fourths feet high. The horses are two-thirds life size.

THE PAINTER

Rosa Bonheur was born in Bordeaux in 1822 but when she was seven years old the family moved to Paris where her father gave drawing lessons and her mother became a music teacher to aid in the support of a large family. Even then the little girl showed great artistic ability much to the delight of the father who decided that he would develop her talent. But his friends tried to discourage him because women artists at that time were given little recognition by the critics. The father never did abandon his dream.

Rosa loved animals from her earliest childhood and found great joy in her pets. Many interesting stories are told about her and her friendship for animals. When she lived in Bordeaux she and her brothers had many pets but when they moved to Paris they could not take them along. The children became so lonely and unhappy that their father bought them a sheep. The Bonheurs lived on the sixth floor but they kept the sheep with them and carried it down six flights of stairs each day so it might play outside.

When the little girl was eleven years old her mother died and the child was placed in a shop to learn to be a dressmaker. But she was very unhappy and spent most of her time sketching and making copies of the great paintings in the museums of Paris. Some of these copies she sold and in this way was able to help her father financially.

At one time she made a drawing of her pet goat and when she showed it to her father he said it was the very best thing she had ever done. From that time on she began to paint pictures of animals. She spent much of her time at a small farm near Paris where the owner let her study the animals. She also went to the markets of Paris for the purpose of study and disguised herself as a

man as it was less conspicuous and more convenient.

Her first picture to be exhibited publicly was "Two Rabbits" which was displayed when she was eighteen but it was in 1848 that she completed her first great work, "Ploughing in the Nivernais." Her father, who was in failing health, was taken to her studio to see this picture which was winning so much praise. When he saw it, he cried for joy and rejoiced that his daughter had become one of the great masters and that his wish had been realized. He died a few days after and four years before Rosa's masterpiece "Horse Fair" was painted.

After the "Horse Fair" had been taken to London, Rosa Bonheur's fame spread over Great Britain and she received many invitations to visit in that country. She accepted and spent many months there where she met the great English painter, Landseer. When she returned she bought a country home outside of Paris near Fontainebleau, where she had a large studio and an extensive menagerie. People from many countries sent her animals for her parks.

The author recalls a conversation with Buffalo Bill (William Cody) in 1895 in which he told of his first visit to France and his meeting with Rosa Bonheur. He was shown through her park and became very much interested in her menagerie. At that time he gave her two wild bronchos which he had captured on the plains of Nebraska north of North Platte. When he returned two years later to Paris, the animals were as tame as kittens and followed their mistress about.

Rosa had many noted people as her neighbors in this home. Napoleon III had a home close by and spent the summer months there. Empress Eugenie lived near her and became much interested in the artist and her work. It was she who secured for her the decoration of the Legion of Honor which had never before been bestowed upon a woman.

The great artist died in Paris in 1899 at the age of seventy-seven.

Bonheur	bồ nễ'
Nationality	French
Date of birth	March 21, 1822
Date of death	March 25, 1899
Birthplace	Bordeaux

Paintings by Rosa Bonheur

Horse Fair	Metropolitan Museum, New York
Weaning the Calves	Metropolitan Museum
The Deer in the Forest	Metropolitan Museum
Ploughing in Nivernais	Luxumbourg Galleries, Paris
Haymaking in Auvergne	Luxumbourg Galleries
The Lion's Cub	Bowdoin College
The Shepherd Dog	Wallace Collection, London
Sheep in Repose	Wallace Collection
An Old Monarch	Private Collection, W. H. Vanderbilt, New York
The Brittany Sheep	
The Sheep of Berry	
Shepherd and Flock	
Two Goats	Layton Gallery, Milwau- kee, Wisconsin

QUESTIONS ON THE PICTURE

1. How many horses do you see plainly in this picture?
2. Describe the one you like best.
3. What is the name of this picture?

4. Why is the name misleading to us?
5. Who are the people you can see in the back ground?
6. Why do some of the men ride while others are walking?
7. Who painted this picture?
8. How did she prepare for painting this picture?
9. How large is it?
10. Where is the picture now?
11. Who gave it to the museum?
12. How much did he pay for it?
13. How much did Rosa Bonheur receive for it?

SUGGESTIONS FOR LANGUAGE LESSONS

Many of these horses are Percherons. Read about Percherons and tell orally in class what you have learned about them.

or

Prepare to tell the story of a horse which you have found interesting. This may be about a horse you know or about which you have read.

or

Write five declarative and five interrogative sentences based upon Rosa Bonheur's picture, the "Horse Fair."

MONARCH OF THE GLEN

Sir Edwin Landseer
1802—1873

THE PICTURE

It was in Scotland that Landseer became so well acquainted with the deer and his visits there have left to us some of his best known pictures of which "The Monarch of the Glen" is one.

When he was a very young man he read with much pleasure the stories of the famous author, Sir Walter Scott. It is told of Landseer that he so delighted with these masterpieces that he often had one of Scott's books under his pillow.

And Scott had heard of the wonderful paintings of Landseer and was anxious to meet the man who could produce such pictures. The two men did meet and soon became the best of friends. And why not? They had so many things in common. Both loved nature, the great out-of-doors; Landseer was very fond of animals, especially dogs; so was Scott. Author and artist alike found great pleasure tramping over the countryside hunting.

Scott invited Landseer to visit his home which was called Abbotsford. Landseer was glad to accompany his friend to Scotland and heartily enjoyed the rugged mountains, the beautiful clear lakes and the splendid people of that country.

And now you must hear how he happened to paint



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MONARCH OF THE GLEN

Landseer

this picture, "The Monarch of the Glen." One day as he and Scott were out hunting in the hills, a large stag bounded across their path. Landseer raised his gun and was about to shoot, when he suddenly handed his gun to his servant, saying, "Quick! take this." He quietly took his pencil and paper and sketched the beautiful animal. He lost the chance for a good shot but he brought home the picture which he has given to all of us.

This is a stag. Notice his fine round, compact body, brilliant dark eyes and sensitive nostrils. What fine antlers he has! The word "antler" means "before the eyes" and has come to us from the Latin. One is usually able to tell how old a male deer is by the number of points on the antler. This one must be at least eight years old. A deer that lives to have more than twelve points is called a royal stag in Scotland.

There are many, many interesting things about these beautiful animals which you will enjoy knowing, I am sure. Elk, reindeer, caribou, moose and wapiti belong to the deer family. They are found in every continent except Australia.

They lose their horns every year in January or near that time. We say their horns are deciduous. Only male deer, also called stags, bucks and harts, have horns. Neither the male or female of the reindeer species have horns.

Horns are outgrowths of bone. At first they are very sensitive and are covered with flesh, a kind of velvety skin but when the antlers become fully developed, the skin dries up and the deer removes it by rubbing his horns against the trees. Some antlers divide into branches which project over the forehead, and others grow upward.

Hinds, which is a name given to female deer, bear but one fawn each year, early in the summer. The young stay with the mother for two or three years after which they mate.

One authority says, "Unless laws are made to prevent the killing of deer, venison meat, and leggings and gloves of buckskin will soon be a thing of the past—to be found only in parks, in the "Leatherstocking Tales," and on the canvases of Landseer."

"When first the day-star's clear cool light
Chasing night's shadows grey
With silver touched each rocky height
That girded wild Glen-Strae,
Uprose the Monarch of the Glen,
Majestic from his lair.
surveyed the scene with piercing ken,
And suffed the fragrant air."

THE PAINTER

For biography of Sir Edwin Landseer and notes, see
"The Distinguished Member of the Humane Society."
Page 290

QUESTIONS ON THE PICTURE

1. What is the meaning of the word "Monarch?"
2. What is a "glen"?
3. Then explain the meaning of the title of this picture.
4. What is the age of this stag?
5. How can we tell?
6. What do deer eat?
7. What is the meat of deer called?
8. What does the meat taste like?
9. When do we hunt deer in Wisconsin?

10. What different kinds of deer are there?
11. What is the use of the deer's antlers?
12. Can deer swim?
13. Where do they like to live?
14. How did Landseer happen to paint this picture?

SUGGESTIONS FOR LANGUAGE LESSONS

Class may be asked to look in reference books in library to learn about the habits of deer and a most interesting oral language lesson would be the result of these reports.

or

The state game laws which affect deer may be required of the class and a discussion of the need of such laws may form the basis for a language lesson.

or

The children may be asked to give a picture in words of this painting. This description might be written at seats and read and criticized in class.

DISTINGUISHED MEMBER OF THE HUMANE SOCIETY

Sir Edwin Henry Landseer
1802—1873

THE PICTURE

One day as Sir Edwin Landseer, the great English artist was walking down a street in London he saw a large white dog which was carrying a basket of flowers and he thought it was one of the most beautiful sights he had ever seen. He followed the dog to its home and was delighted when he learned that it belonged to Mr. Newman Smith who was a very dear friend of the painter. The dog was Paul Pry and was a fine specimen of the Newfoundland breed.

Landseer wished to paint the portrait of this splendid animal and easily secured the consent of the owner, so he took Paul Pry to his studio which was located at St. John's Road near London. The studio was once an old barn but had been rebuilt. It was situated at the end of a beautiful garden. From the windows one could see the wonderful country around it.

It was in this study that Landseer placed Paul Pry upon a table and made it appear that he was lying on a quay or stone pier near the water's edge. It was the business of this noble dog to rescue anyone who might be in danger in the water. He was you see, a real life-saver.

Let us look at this fine dog for a moment. Notice



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DISTINGUISHED MEMBER OF THE
HUMANITE SOCIETY

Landseer

his wooly coat. How I would enjoy thrusting my fingers into it. It looks so clean and glossy. See his keen eye. He is all attention and ready to spring into the water at any instant. Look at his massive jaws and strong limbs. How safe one must feel to know that he is near. No doubt he has saved many lives.

The iron ring which you see is called a mooring ring. Boats are tied to it to hold them fast. The sea gulls are flying about over the water. Perhaps many boys and girls who study this picture have seen birds like these. They are often seen early in the morning sitting close together in a straight line on the tops of buildings that are near the sea. They make a very beautiful picture when one sees them from a distance.

The sun seems to be shining brightly and we know it is about noon for the shadows are so short. The day is warm and the air is moist and close, for the sky suggests a real summer day and the dog's tongue tells us that he is very warm.

Paul Pry is a life-saver; he is a friend and helper of man. Most dogs do some helpful deeds for their masters. Would it not be unfair if we were not kind to them?

This address which we are including here was made to a jury by Senator Vest of Missouri in the course of the trial of a man who had shot a fine dog belonging to a neighbor.

Senator George Vest's Eulogy on the Dog:

"Gentlemen of the Jury: The best friend a man has in this world may turn against him and become his enemy. His son or his daughter, that he has reared with loving care, may prove ungrateful. Those who are nearest and dearest to us, those whom we trust with our happiness and our good name may become traitors to our faith. The money a man has he may lose. It flies away from him perhaps when he needs it most. A man's reputation may be sacrificed in a moment of ill-considered action.

The people who are prone to fall on their knees to do us honor when success is with us may be the first to throw stones of malice when failure settles its cloud upon our heads. The one absolutely unselfish friend that man can have in this selfish world, the one that never deserts him, the one that never proves ungrateful or treacherous, is his dog. Gentlemen of the Jury: A man's dog stands by him in prosperity and in poverty, in health and in sickness. He will sleep on the cold ground, where the wintry winds blow and the snow drives fiercely, if only he may be near his masters' side. He will kiss the hand that has no food to offer, he will lick the wounds and sores that come in encounter with the roughness of the world. He guards the sleep of his pauper master as if he were a prince. When all other friends desert, he remains. When riches take wings and reputation falls to pieces, he is as constant in his love as the sun in its journey through the heavens. If fortune drives the master forth an outcast in the world, friendless, and homeless, the faithful dog asks no higher privilege than that of accompanying him to guard against danger, to fight against his enemies. And when the last scene of all comes and death takes the master in its embrace, and his body is laid away in the cold ground, no matter if all other friends pursue their way, there by the graveside will the noble dog be found, his head between his paws, his eyes sad but open in alert watchfulness, faithful and true even to death."

THE DOG

I've never known a dog to wag
His tail in glee he didn't feel,
Nor quit his old time friend to tag
At some more influential heel.
The yellowest cur I ever knew
Was, to the boy who loved him, true.

I've never known a dog to show
Halfway devotion to his friend,
To seek a kinder man to know,
Or richer, but unto the end
The humblest dog I ever knew
Was, to the man that loved him, true.

I've never known a dog to fake
Affection for a present gain,
A false display of love to make,
Some little favor to attain.
I've never known a Prince or Spot
That seemed to be what he was not.

But I have known a dog to fight
With all his strength to shield a friend,
And whether wrong or whether right,
To stick with him until the end.
And I have known a dog to lick
The hand of him that men would kick.

And I have known a dog to bear
Starvation pangs from day to day
With him who had been glad to share
His bread and meat along the way.
No dog, however mean or rude,
Is guilty of ingratitude.

The dog is listed with the dumb,
No voice has he to speak his creed,
His messages to humans come
By faithful conduct and by deed.
He shows, as seldom mortals do,
A high ideal of being true.

—*American Field.*

THE PAINTER

Sir Edwin Landseer was the third son of John Landseer, an engraver and a younger brother of Charles Landseer, a painter of historical subjects. He was born, lived and died in London and was without doubt the most popular painter of animals of his time. He was especially successful in his pictures of dogs.

His father was his first teacher and used to take him out into the fields to draw from nature, for he often told Edwin that nature was the best art school and that one's eyes are the best of all art teachers. At night the father would look over the work and point out the mistakes.

The boy loved animals and therefore studied them so carefully and faithfully that he was able to paint them in a way few painters have done. As early as his fifth year he began to sketch animals from life and some of these childish productions, still preserved, showed much talent and foreshadowed the great success of his maturer years.

Edwin was always a real boy. At school he learned to read very easily but would not write. Instead he would spend his time drawing pictures. The story is told that one day he ran away from school and when they found him, he was drawing the picture of a dog playing in the street. At the early age of fourteen he was a student at the Royal Academy and a year later exhibited a picture there.

There was one place the father and sons loved to go. It was a large field called Hampstead Heath. It was there under an old oak tree they would sit and draw pictures of the animals around them. Sometimes they would go to the Zoological Gardens where they would sketch lions and tigers and other animals that were kept there. There was always a difference between Edwin's and those of his brothers. His pictures were more real and lifelike. He painted animals in a way to express their

kindness, friendship and trust and to show their intelligence. This was perhaps because he studied them so intently and knew their habits so well.

He was a great friend of Sir Walter Scott and often visited him in Scotland, at his home in Abbotsford where he made himself very popular with Sir Walter by making sketches of his dogs for him. While visiting there at one time he painted the favorite dog which was called "Maida" by its master. Shortly after this dog died and Scott was very glad that he had this picture. Landseer named his home in London "Maida Vale" in compliment to this favorite dog of Scott.

Sometimes Scott and Landseer would go hunting together, but they did not have very good success for when they saw a deer Landseer would wish to make a quick sketch of it and by the time this was done, it was too late to get a good aim.

Queen Victoria liked Landseer's pictures and wanted to show him that she was his friend so in 1850 she made him a knight. After that he was called Sir Edwin Landseer. During his life he painted more than six hundred pictures, chiefly those of animals but including some portraits of Queen Victoria and others. He designed the four lions at the base of Nelson's monument in Trafalgar Square, London. He died in 1873 at the age of seventy-one. Because of his splendid paintings, he was called "The Poet Painter of Animals."

Landseer	lănd' sēr
Nationality	English
Date of birth	1802
Date of death	1873
Birthplace	London

Paintings by Sir Edwin Landseer

A Distinguished Member	
of the Humane Society	National Gallery, London
Piper and Nutcrackers	
Monarch of the Glen	
Highland Shepherd's	South Kensington
Chief Mourner	Museum, London
Suspense	South Kensington Museum
Two Dogs	South Kensington Museum
The Challenge	
The Stag at Bay	
The Sanctuary	
Shoeing the Bay Mare	National Gallery, London
Saved	

QUESTIONS ON THE PICTURE

1. What is the title of this picture?
2. What is the meaning of the title?
3. What breed of dog is this?
4. What kind of dog have you at home?
5. What is this dog's name?
6. Upon what is he lying?
7. Why is the ring in the side of the quay?
8. What would this dog do if someone was in danger?
9. What kind of birds do you see in the picture?
10. What time of year is it? Why do you think so?
11. Who painted this picture?
12. How did he happen to paint it?

SUGGESTIONS FOR LANGUAGE LESSONS

Tell of something which your dog does to help you at home.

or

The teacher might very appropriately tell or read some story about a noble deed done by a dog for class reproduction. We suggest the story of "Barry" or parts of "Rab and His Friends."

or

Give a description of Paul Pry. The teacher must begin early to help children organize their material and these simple descriptions offer good opportunities. Have children write a paragraph at seats.

FOG WARNING

Winslow Homer
1836—1910

THE PICTURE

The setting for this picture is off the Banks of Newfoundland. The artist has pictured for us a scene in the daily life of the fishermen whom he knew so well and loved so dearly.

This hardy fisherman has been out all morning in an open boat and his efforts have been rewarded by the fine catch of halibut which we see in the stern of the boat.

From the ship we see anchored in the distance comes a warning which the fisherman heeds at once. He knows too well what that call means. The rapidly advancing fog is plainly seen as it looms upon the horizon. He must reach the ship before the fog settles around him and he loses his bearing. This picture depicts a situation familiar to all deep sea fishermen.

What a contest between the fog and the fisherman! We notice the manner in which he pulls on his oars. What personal strength and character! His attention is self-centered and direct. He is watching the approaching fog with the keenest eye. He no doubt has had to measure his strength in this way many times before.

The fisherman is accustomed to this sort of life. One can tell by the way his boat strikes the waves so squarely that he knows how to make every bit of energy



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THE FOG WARNING

Homer

count at this most critical moment. The bigness and the power of the sea is shown so vividly. The artist suggests its mystery as well as its tremendous force.

We cannot but feel that the rugged, honest fisherman will come out victorious in this race. How bold and courageous he looks! One can feel the confidence with which he plies the oars. It may be that he enjoys this contest and that it adds variety to his life.

No artist has better understood these brave heroic fishermen and their families than has Homer. He loved them and was their friend. He knew them to be a strong, yet simple race. For many years he lived the life of a recluse in order that he might know and understand them better and because of this isolation we know and understand these coast-dwellers and the rock-bound shores they inhabited.

This picture is in the Museum of Fine Arts in Boston and is said by many to be "the only great interpretation of any phase of American conditions."

THE PAINTER

The artist, Winslow Homer, was born in Boston, Massachusetts in 1836 and came of seafaring ancestors. As a lad he was extremely fond of the great out-of-doors. He loved to row a boat and was very fond of fishing.

He lived for many years at Scarboro on the coast of Maine and it was there that he found so many of the subjects for his work. He found great pleasure in painting the restless sea. His best known works are scenes from the life of the seafaring people he knew so well. He painted the Maine fishermen and their families as Millet pictured the peasants of France.

No artist has ever told us such thrilling tales of the sea as Homer has. It is in marine scenes that he seems to

reach his climax. He is able to portray to us the resistless sea in all its grandeur, mystery and movements as it strikes the rocky shores of New England.

He never studied abroad and is distinctly American. The art of Europe did not influence his style of painting. His art possesses much force and vigor, growing largely out of his environment. He was observant of nature in its minutest details and he was able to make us feel all he saw.

At the outbreak of the Civil War he went with the Army of the Potomac as a special correspondent and artist for "Harper's Weekly." His picture "Prisoners from the Front" was exhibited in 1864.

After the war he spent some time painting huntsmen and woodsmen. Isolation seemed to be his road to success. Few men are able to succeed as he has done without that constant contact with the world.

Homer	hō' mēr
Nationality	American
Date of birth	1836
Date of death	1910
Birthplace	Boston

Paintings by Winslow Homer

The Fog Warning	Museum of Fine Arts, Boston.
Lookout "All's Well"	Museum of Fine Arts, Boston.
The Life Line	
Eight Bells	
Watching the Bells	
The Fox	Pennsylvania Academy.

QUESTIONS ON THE PICTURE

1. What is the name of this picture?
2. Why is it given that name?
3. Why is this a dangerous time for fishermen?
4. Does this man realize his danger? What makes you think so?
5. Do you think he will reach the boat in safety? Why?
6. Is the sea boisterous or calm?
7. What kind of fish is in the boat?
8. Of what use is the cask in the boat?
9. How many men might row this boat at one time?
10. How could Homer give us such a true picture of these fishermen?

SUGGESTIONS FOR LANGUAGE LESSONS

The children may be asked to look in reference books and geographies to learn all they can about deep sea fishing. They may report in an oral language lesson what they find.

or

The class may devote a class hour to the discussion of the causes of fogs and the different means used to safeguard ships in fogs.

or

The teacher may have the children read about the fisherfolk of Newfoundland and then write a letter to some friend pretending that the writer belongs to the fishermen of that country.

SPIRIT OF '76

Archibald M. Willard
1836—1918

THE PICTURE

This picture is without doubt the best known painting in America to-day and owes its popularity to its appeal to patriotic sentiment. It appeals to old and young alike, for it portrays the spirit which called the young and old from the fireside to fight for a principle.

The one hundredth anniversary of the signing of the Declaration of Independence was drawing near. A very dear friend of the painter suggested that he draw a picture which would represent an old-fashioned Fourth of July celebration. This Mr. Willard did. It was a comic picture representing two drummers and a fifer marching down the street.

The figures used as models in the comic were the painter's father, who is the man in the center, Harry Devereux, a student in Brooks Military Academy and a son of Gen. J. H. Devereux while the fifer, Hugh Mosher, is an old war veteran and a friend of Mr. Willard. The comic did not satisfy the artist for he did not wish to appear to be making sport of his father and friends. The spirit of Yankee Doodle took hold of him and a second and much better picture was produced, although in many respects it was like the first one.

At the time he was painting the first picture which was semi comic, his father died. Fortunately it was near



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SPIRIT OF '76

Willard

enough to completion so that he could retain the likeness of his father for one of the characters. He at once set to work and gave us the painting we know to-day as the "Spirit of '76." It was exhibited at the centennial exposition in Philadelphia in 1876 and was given the title of "Yankee Doodle." Thousands and thousands of people admired it. They did not like the name the artist had given it and demanded that it be called the "Spirit of '76."

Immediately we catch the spirit of the picture. Our eyes at once center on the figure of the old man. He is without hat or coat. He seems to be on fire with that spirit which led the minute men to do and to dare. Every line in his face seems to say, "Give me liberty or give me death." He represents the spirit of the artist's grandfather who was a Revolutionary War captain. A ray of sunlight breaks through the smoke of the battle and shines on the flag and the old man, glorifying the grim determination of his set lips and the purposeful gleam of his eyes. He has come directly from the fireside in the cause of freedom, giving evidence of the intense spirit which called strong men from work, boys from school and old men from the fireside to wage a successful fight for their rights.

The figures in the foreground represent boyhood, young manhood, mature manhood and old age all united in the cause of freedom. In the composite picture with the contrasting figures of the musicians, with the last cheer of the prostrate soldier and above all with the resolute face of the old drummer, we read the artist's interpretation of the "Spirit of '76."

THE PAINTER

Archibald M. Willard was born in Bedford, Ohio, in 1836. He was the son of a Baptist minister and the grandson of a Revolutionary war captain who was a minute

man from Vermont. The boy's interest in that period of history was fostered by the stories told him by his grandfather. When he was still young, he was apprenticed to a carriage painter in a factory where he painted many designs and figures on wagons.

At the outbreak of the Civil War Willard enlisted in the eighty-sixth regiment from Ohio and made a splendid record as color bearer and soldier. He made small sketches of battle scenes during the war and at its close took up painting war panoramas. He soon became known and there was a great demand for his work. Later he opened a studio in Cleveland where he displayed many thrilling scenes he had witnessed during the war.

Quite by accident he produced his "Pluck" pictures which were known the country over and sold by the thousands. The "Spirit of '76" was sold after some years for thirty-five hundred dollars to Gen. Devereux, father of the drummer in the picture. He presented it to the town of Marblehead, Massachusetts, where it is to be found to-day in Abbott Hall.

Willard died at Cleveland, Ohio, on October 17, 1918, at the ripe old age of eighty-two years.

Willard	wil' ard
Nationality	American
Date of birth	1836
Date of death	1918
Birthplace	Bedford, Ohio.

Paintings by Archibald M. Willard

Spirit of '76, Abbott Hall, Marblehead, Massachusetts
 Pitching the Tune
 Pluck
 The Drummer's Last Joke
 The Minutemen of the Revolution

QUESTIONS ON THE PICTURE

1. What is meant by "Spirit of '76."?
2. Why is the year 1776 so memorable?
3. Why did the people of the colonies wish to be free?
4. Which is the central figure in the picture?
5. Why was the picture painted?
6. Who were the models for the picture?
7. Describe the look in the old man's face.
8. Who were the minute men?
9. Why does the boy watch the old man so closely?
10. What tune are they playing?
11. What has happened to the man lying on the ground?
12. Why does he wave his hat?
13. Why should we read the stories of the Revolution?
14. Why do you think this artist loved his country?
15. Do you like this picture? Why?

SUGGESTIONS FOR LANGUAGE LESSONS

The children may be asked to read about the minute men of the Revolution and be prepared to tell about their organization, their membership, their purpose etc.

or

The members of the class may write about a Fourth of July celebration which they have attended telling what was done for amusement. They might plan a program which they would consider good for such a celebration.

or

This would offer a very good place to teach such patriotic poems as "The Flag Goes By", "Your Flag and My Flag."

THE MINUTE MAN

Daniel Chester French
1850—

THE PICTURE

It was in the spring of 1775. The British troops under General Gage occupied Boston. War was in the air. The colonists had secretly conveyed their ammunition in carts to the village of Concord sixteen miles away. The possession of these stores was of greatest importance to the colonists and likewise to the British troops. The British regulars, eight hundred in number, started for Concord to seize or destroy the ammunition on the night of April 18, 1775.

It was the movement of the British troops that gave occasion to the famous ride of Paul Revere and William Dawes, Jr. who rode with all speed to Lexington to warn Hancock and Adams of the approach of the redcoats and at the same time to spread the alarm through the country and summon the minute men to arms.

The minute men were militia authorized by the Province of Massachusetts and as their name implies, they were prepared to be ready at a moment's notice to rally to the defense of their country.

It was two o'clock in the morning of April 19 that a company of one hundred thirty minute men in command of Captain Parker gathered on the common at Lexington to resist the enemy and it was there that sixteen of these brave men were either killed or wounded. The British

marched on to Concord and were confronted by the farmers who were guarding the Old North Bridge.

“By the rude bridge that arched the flood,
Their flag to April’s breeze unfurled,
Here once the embattled farmer stood
And fired the shot heard round the world.”

Two monuments mark the scene of this battle. The Battle Monument is on the Concord side and was erected in 1836. French’s “Minute Man” is on the Lexington side.

The setting for this statue is an ideal one. There is a charm in the quiet river with its rustic bridge and the winding road bordered with its beautiful trees.

The figure of the minute man stands on a pedestal facing the bridge and is a symbol of true Americanism. It represents a farmer boy gripping his musket firmly with his right hand. At his left is a plow over the handles of which is seen his coat as if he had just thrown it there a moment before. It tells of the quick response he has given to his country’s call.

How erect he stands ready for action. His spirited head thrown back speaks of the purpose which inspired him to turn from the plow to help make his country free. One cannot but feel a thrill of patriotism as he looks at this fine muscular body, the bared arms, the neck from which the collar has been turned back. We gaze with pride and admiration at this statue of our countryman to whom freedom was so dear.

Ebenezer Hubbard lived close to the spot where the first stand had been made for America’s freedom and he always wished to have the place marked with a fitting memorial. When he died he left a sum of money for this purpose. Ralph Waldo Emerson was instrumental in giving the commission to young Daniel French who was



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THE MINUTE MAN

French

only twenty-two years of age at that time. The young sculptor produced the "Minute Man" and was given one thousand dollars for his work. It was his first great production. The base was made from a part of the same block of granite as was used in the Battle Monument and the metal parts were made from ten brass cannons which were donated by Congress.

The statue was unveiled on April 19, 1875, the hundredth anniversary of the battle. Many men prominent in national affairs were present together with officials from Massachusetts and other states. Addresses were given by President Grant and Emerson, a poem was read by James Russell Lowell while the principal oration was delivered by George William Curtis.

THE PAINTER

Daniel Chester French was born in Exeter, New Hampshire in 1850 and lived there until he was eighteen years of age when he moved to Concord. There he became acquainted with Louisa May Alcott whose influence had much to do with his developing his talents as a sculptor. He entered the Boston School of Fine Arts and later studied in Florence, Italy. When he returned to America he opened a studio in New York and is one of America's foremost sculptors. His work is characterized by excellent execution and always conveys a human story.

Many of his statues include the forms of angels and he has been most successful in their portrayal. His most beautiful angel is his "Angel of Death". His "Republic" was exhibited at the Chicago Exposition and won great fame for him. Another of his works shows a man with kind and noble face who holds his arm about a child while he is teaching her the letters in sign language. It is Thomas H. Gallaudet who invented the sign language for the deaf and dumb.

French belongs to many clubs for artists and is a trustee of the New York Art Museum. He has won a medal in the Academy of Paris.

(Note) Daniel Chester French was seventy-two years old April 29, 1922, and he celebrated his birthday by working on his statue of Edgar Allen Poe, which was unveiled on May 20th of the same year for the Hall of Fame.

French	frěch
Nationality	American
Date of birth	1850
Birthplace	Exeter, N. H.

Statues by Daniel Chester French
Minute Man, Concord
John Harvard, Cambridge
Washington, Paris
John Boyle O'Reilly, Boston
Death and the Sculptor, Chicago

QUESTIONS ON THE PICTURE

1. What does this statue commemorate?
2. Who were the minute men?
3. Why were they given that name?
4. What occupation does this man represent?
5. How has the sculptor suggested his occupation?
6. Why was the struggle at Lexington so important?
7. Who warned the people that the British were coming?
8. What characteristics do you think the minute men possessed?

9. How has the sculptor portrayed these attributes?
10. Where is this statue located?
11. Who was instrumental in securing it?
12. When was the statue unveiled?

SUGGESTIONS FOR LANGUAGE LESSONS

The teacher should not miss this splendid opportunity for teaching the "Concord Hymn" and it would be well to have the class memorize that poem at this time.

or

The class may be required to give the historical events which are revealed in the "Minute Man" as a subject for oral language lessons.

or

Each member of the class may write one paragraph on the qualities which the minute men possessed.

CHILD HANDEL

Margaret Dicksee
1858—1903

THE PICTURE

The boy whom we see in the picture is George Frederick Handel. He was born in Halle, Germany in 1685. He came from one of the respected middle-class families of that county. His father, who was sixty-three years old when George was born, had made up his mind that the lad should study law and it was with keen disappointment that he was compelled to notice the great and absorbing desire that the boy had very early in life for a musical career. From a financial point of view it was not considered a wise choice at that time. Many of the musicians were but wandering vagabonds singing for the very necessities of life.

The boy had been told many times to cease his music but we see him in this picture disregarding his father's orders. An old harpsichord, which is a musical instrument somewhat resembling a grand piano, had been stored away in the attic. Here the little fellow would go unknown to his father and would spend many happy hours.

It is one of these visits that Miss Dicksee is telling us about in the picture. The little boy had a habit of stealing quietly up to the attic at night after the family had retired and all was still. There he would play very softly. On this particular night the servants heard strange sounds and awoke the family. Of course they thought



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CHILD HANDEL

Dicksee

that spirits were about and that the house was haunted. We see them after they have ascended the stairs and just as they have opened the door into that dark gloomy attic.

See the father as he holds the lantern high revealing the delicate form of his little son. Our hearts go out to the lad for we are sure he is fearful of the punishment which he knows will follow. The mother with anxious face is in sympathy with the boy. The little sister and the servants look about cautiously for they expect to see rats and mice, and perchance even a ghost in such a weird and grimmy place.

Notice the room. It would be uninviting in day light, not to speak of its gloominess at night. See the wide boards, the leaden windows, the wastepaper basket, the paper strewn about the floor, the old grip, and the spinning wheel. In his nightgown and cap with his feet bare, the young musician has gone all alone up these rickety old stairs. He has braved every fear for he knows his harpsichord is waiting for him.

A very romantic story is told about Handel when he was eight years old. He went with his father to visit the court of Sachse-Weissenfels, where an older brother was employed. George had heard of a great organ which the duke had purchased and he was not long in finding it. He watched the organist with great interest and finally asked if he might play. He showed such skill that the duke pleaded with the father that the boy be educated in music instead of law. The indignant father emphatically said "No" and took the boy home at once. It is interesting to know that later on Handel played that same organ for the duke for many years.

But four years later when George was twelve years of age the father died and George Frederick began his training in music. He was ambitious and had a great desire to learn. Someone has said that "George had an exceptional appetite for hard work."

Handel spent the greater part of his life in England where he composed most of the music which has made him famous. He was very religious and gave to the world some of its greatest sacred songs, as "Joy to the World" and "I Know That My Redeemer Liveth." Handel's "Messiah" was written one hundred and eighty-three years ago and is still in the front ranks among the musical expressions of the Easter story.

The manner in which he came to write this great oratorio is very interesting. He heard that a great music hall was being built in Dublin and was soon to be dedicated. This was late in August. He at once set out for Dublin and when he reached there he learned that the dedication was to take place in September. He immediately set to work and completed the "Messiah" in twenty-three days. It is the story of the foreshadowing, the coming, the sufferings and the victory of Christ. The first part, beginning with the words, "Comfort ye, my people, saith the Lord" expresses the longing of the world for a Redeemer. The second part describes the sufferings of Christ. "Behold the Lamb of God." It closes with His ascension into Heaven which finds expression in the great "Hallelujah" chorus, which is perhaps the greatest choral number ever written. The third part shows the result on the world of Christ's coming. "I Know that my Redeemer Liveth," and the climax of the composition is the "Amen" chorus in the last part.

The people of England loved the great Handel so much that they buried him in Westminster Abbey and have erected a monument to him in the nave of the church. This beautiful building is one of the most imposing structures in London. It is where the coronation ceremonies of the monarchs of England take place and is also their burial place. To be interred in Westminster is regarded by the people of England as the last and greatest honor

which a nation can bestow and this honor they gave Handel.

THE PAINTER

Margaret Isabel Dicksee was born in London in 1858. Her father was Thomas Frederick Dicksee, the artist. Her uncle was an artist and her brother and cousin were artists. The home of the Dicksees was in the part of London where many artists lived so from earliest childhood the little girl's surroundings were most conducive to the development of this talent of hers. When she was very young she showed a marked tendency toward this vocation.

Contrary to what has been the lot of so many great painters her family was much interested in her work and her brother Frank gave her much help. She painted a number of very fine portraits but the themes for most of her pictures were taken from history and biography. She lived all her life in London and died there in 1903.

Dicksee	dĭck' sē
Nationality	English
Date of birth	1858
Date of death	1903
Birthplace	London

Paintings by Margaret Dicksee
 The Child Handel
 Children of Charles I
 In Memoriam
 Light in Darkness
 A Sacrifice of Vanity

QUESTIONS ON THE PICTURE

1. What is the center of interest in this picture?
2. Why is the little boy in his nightdress?
3. What is the instrument upon which he is playing?
4. Is it day or night? Give reason for your answer.
5. What did the boy go to the attic to play?
6. Why was the father opposed to his playing?
7. Why would many children have been afraid to go to the attic?
8. Name the different objects you see in the attic.
9. Who are the other people who are there?
10. What are some of the musical productions of Handel which you have heard?

SUGGESTIONS FOR LANGUAGE LESSONS

After this picture has been presented the children may be asked to find in the school or neighborhood some records of Handel's music which may be played during a class period.

or

The teacher may let the class pose this picture and they might skillfully supply the conversation which accompanied this scene.

or

Each child might write a paragraph on whether the little boy should have been punished for his disobedience.

SEVENTH AND EIGHTH GRADES

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THE ANGELUS

Jean Francis Millet
1814—1875

THE PICTURE

Millet has placed two humble Breton peasants, sturdy but unlettered, in the center of his painting "The Angelus". They stand in a potato field where we can see by the loosened soil and the sacks of potatoes the result of a long day's toil. Their rude homemade implements are near them. It is evening. The sky, tinged with the red of the setting sun, the green fields softened by the approaching twilight add to the natural beauty of the scene.

Millet might have given to the world the story of the narrow, monotonous lives of these peasants, their misery or their lack of earthly comfort, for well he knew that side of their existence. These were his neighbors, his friends and their lot had been his. That was the material side of their lives; Millet knew the spiritual; he knew their honesty, their piety, their contentment, their beautiful Christian faith.

So he has chosen to represent them at a moment, when, resting from their toil, they stand with heads bowed in prayer as the sound of the bell chiming in the distant church tower reaches them. Picture the scene. The rosy sunset, the green fields, the quiet countryside, the humble man and woman finishing their day's work. Suddenly from the village in the distance comes the soft mellow

notes of the church bell. It adds just another note to this peaceful scene. The peasants cease their task, stand erect and bow their heads. Do you not hear in imagination that musical bell as you gaze at this picture? Can you not catch the fervent tones of the man and woman in the words of the Angelus,

“And the word was made flesh,
And dwelt amongst them.”

Do you not forget entirely the earthly condition of these toil worn folks as you contemplate their simple faith? Their piety is surely the brightest ray in their lives and that it is which gives radiance to all else.

Millet has painted all phases of peasant life and perhaps none is known better than “The Angelus.” If this had been all he had left to the world, he would have been ranked among the world’s famous artists.

The picture was painted in 1859 but the patron for whom it was done would not accept it. For a long time no one wanted it. It sold originally for five hundred dollars but thirty years later, a wealthy French collector, Chauchard, paid more than one hundred thousand dollars for it.

And today, the whole world stands before this painting in quiet admiration and does honor to Millet who was born a peasant and lived a peasant, but who pictured the atmosphere of the soul, the exaltation of labor.

THE PAINTER

Jean Francois Millet was born in Greville, a little village in northwestern France in 1814. He was the second in a family of nine children. His parents were peasants and it was necessary for his mother to work in



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THE ANGELUS

Millet

the fields with the father, so that care of the children fell to a dear, devoted old grandmother.

When Millet was still a small boy he also went to the fields to work with the others but he always found time to study the beautiful things in nature which he loved so much. His father developed this trait in the son and always pointed out to the boy the wonders of God's work. He would say, "See the beautiful tree. It is like a flower." or "My son, behold the sunset. It is the handiwork of God."

From earliest childhood he loved to sketch and when he was a small boy he told his father how much he would enjoy the life of an artist. To the peasant father this was both a joy and a sorrow—a joy, because his boy had such a sacred gift—a sorrow because he had no means to help him. Finally when the lad was eighteen years of age his family managed to take him to Cherbourg to the artist Mouchel, who was much impressed with the boy's work and gladly offered to teach him.

Within a very short time the father died and it became necessary for Millet to return home to help care for the family. But his mother and grandmother soon contrived to send him back to Cherbourg where he became a student of Langlois.

Later he went to Paris to study. It is said that his home town council voted money to add to what he could obtain from sale of pictures. This shows the faith that those who knew him best had in him. He worked in Paris under the artist Delaroche. But the life of the great city with its shams and conventions was most distasteful to him and the unhappiest years of his life were those spent in Paris. He was tempted to give up his painting, return to his native land and become a farmer.

Later Millet went to live at Barbizon, a little village on the edge of the beautiful forest of Fontainebleau. He and his family walked all the way from Paris, Millet

carrying two little girls while his wife came with the other children and a servant followed with a large basket of provisions.

His home in Barbizon was very simple but surrounded with flowers and covered with ivy. He had a small garden which he tilled that he might supply food for his family.

But he was happy for he was free to do the things he believed in. He loved nature and he loved the peasant. When told that if he would only paint pictures which the world wanted, his talent would soon make him famous and financially comfortable, he replied, "As a peasant I was born, as a peasant I shall die. I will say what I feel and paint things as I see them."

When told to make his peasants more attractive, he would say, "Yes, yes, that is all very well, but you must remember that beauty does not consist merely in the shape and coloring of a face. It lies in the general effect of the form, in suitable and appropriate action. When I paint a mother, I shall try to make her beautiful by the look which she bends upon her child. Beauty is expression."

And this is what he did. But it was a long time before recognition came to him. At one time he wrote to his friend Sensier, an art critic, asking if he could not make some arrangements to sell the "Angelus," saying "We have wood for only two more days and but very little food." It was two months before the picture sold for five hundred dollars but it has since sold for one hundred thousand dollars.

Gradually many artists who held the same ideas as Millet gathered at Barbizon, among them Rousseau and Jacque. They are known as the Barbizon artist.

When success finally began to come to Millet, it came rapidly and his pictures sold for large sums. Honor was bestowed upon him freely and even the government

gave him a commission to paint a series of historic pictures for the Pantheon.

But care and privation had already begun to tell upon the great artist. His strength was gone. The death of Rousseau added a blow from which he never recovered and he died early in the year of 1875. He and Rousseau are buried side by side in the little churchyard of Chailly, these two illustrious friends, the one who caught and held the beauty of the landscape—the other who has made immortal the simple faith and honest labor of the peasant.

“Against the sunset glow they stand
Two humblest toilers of the land,
Rugged of speech and rough of hand,
 Bowed down with tillage;
No grace of garb or circumstance
Invests them with a high romance,
Ten thousand such through fruitful France,
 In field and village.

O lowly pair! you dream it not
Yet on your hard unlovely lot
That evening gleam of light has shot
 A glorious message;
For prophets oft have yearned and kings
Have yearned in vain to know the things
Which to your simple spirit brings
 That curfew message.

.....enough for us
The two long figures bending thus.
To whom that far off Angelus
Speaks Hope and Heaven.”

—Lord Houghton.

Millet	mīl' lět (Eng) mē yā' (Fr) mē lā' (Pop)
Nationality	French
Date of birth	October 4, 1814
Date of death	January 20, 1875
Birthplace	Greville, Normandy.

Paintings by Millet

Angelus	Chauchard Collection, Paris
The Gleaners	Louvre, Paris
Woman Churning	Luxembourg Galleries, Paris
Feeding Her Birds	Lille Museum, France
The Man with the Hoe	Private Ownership, San Francisco
The Sower	Vanderbilt Collection, New York City
The Shepherdess	Private Ownership

“The Gleaners” is generally considered Millet’s greatest painting because of its beautiful coloring and artistic balance. We would give the “Angelus” preference for it reflects so vividly the painter’s earthly condition and spiritual life.

QUESTIONS ON THE PICTURE

1. Where is the scene of the picture laid?
2. What time of day is it? How can you tell?
3. To what class of people in France do the man and woman belong?

4. What implements do you see in the picture?
5. Why are the people in the painting standing with bared heads?
6. What does this tell you about the lives of these simple folks?
7. What is the Angelus bell?
8. Did you ever hear it? When?
9. What kind of life would you expect the artist who painted this picture had lived?
10. These people are happy. What causes them to be when they are so poor?
11. What makes their toil noble?

SUGGESTIONS FOR LANGUAGE LESSONS

Read anything you can find in the library or elsewhere about Millet's life and add interesting facts to what has been given you.

or

Write a paragraph telling why Millet's fame was so late in coming and why it was so great when it finally did come.

or

Write a short description of this scene trying to imagine it so vividly that it would seem you had really witnessed it.

AUTUMN

Anton Maure
1888—1888

THE PICTURE

The picture "Autumn" conveys to us the thought of the declining day as well as the spirit of the season. In Maure's picture "Spring" it is the early morning hour and everything gives a sense of freshness, vigor and life. The grass, the trees, the flowers, all seem to be awake to the call of nature. The sheep are eager for their morning meal and do not take time even to lift their heads.

In "Autumn" the landscape everywhere seems to have been touched with gold. The soft colors of the autumnal season are in marked contrast to the bright green of the springtime. Everything in this scene suggests the departing year. The soft mellow glow under the magic touch of the declining sun has glorified a peaceful landscape. Autumn peace is expressed in every line of the picture and is most restful to those who love the broad fields and the distant sea.

In the picture "Spring", the old shepherd seems so spry, as though he is revived with the new life of the springtime. There is a tinge of sadness in the appearance of the shepherd in the "Autumn" picture. He is tired from a long, yet faithful summer toil with his sheep. The flock has grown in numbers since the springtime by the addition of many little lambs. Now they have turned toward the home of the peasant, followed by the dog that



Mauve

AUTUMN

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has watched them so faithfully during the summer months.

The shepherd with the lamb under his arm is symbolic of "The Good Shepherd" who devotes his life to his sheep. He not only spends all his time and his energies but will give all he has for his sheep. A beautiful story for boys and girls to read is the one concerning David, the ruddy shepherd lad, who cared for his flocks on the plains near Bethlehem. One cannot but feel proud of him when he slew the lion and the bear in defense of his flock.

A shepherd many times has a name for each of his sheep even if there are many hundreds in the flock. just as we have for our horses and dogs. A missionary to Turkey has this to say concerning a lamb school.

"As I was approaching a Turcoman village on the Angora road, I noticed a spot of white on the green sward that was going back and forth in what seemed an unaccountable manner. I puzzled over the phenomenon a long time but in vain until I reached the outskirts of the village. There I found it was a lamb school. They were teaching the lambs and kids to know and follow the voice of the shepherd. The boy who was to be their shepherd went before them, either playing on his simple pipe or making a bur-r-ring sound with his lips. On either side or behind were boys with slender switches with which they gently turned back stragglers or urged on laggards. And so back and forth, to right and to left, they were led until they got used to hearing and following the voice of the shepherd."

"And the hunger of the kids, too, helped in the lesson. Away off in the distance the flock of mothers—a mother's meeting—could be seen approaching the village. The little ones know that if they follow the shepherd's voice, sometime they will find a breakfast. It is needless to say school is dismissed about that time."

Mauve has given us in this picture a pastoral scene which tells its own story and is dear to the heart of a

poet and painter alike. We are glad these two companion pictures, "Spring" and "Autumn" are in our country where we may see and appreciate what it means to live close to Nature's heart and to drink in the joys of this beautiful landscape scenery.

THE PAINTER

For biography and notes of Anton Mauve, see "Spring" page. 426.

QUESTIONS ON THE PICTURE

1. What time of day does this picture suggest?
2. What time of year is it?
3. Tell several ways in which the artist has suggested autumn?
4. Why does the shepherd follow instead of lead as in the picture "Spring"?
5. How has the dog been helpful to his master?
6. Describe the old shepherd.
7. Why does the shepherd carry the lamb?
8. What is meant by a lamb school?
9. Which do you like better, the picture "Spring" or "Autumn".

SUGGESTIONS FOR LANGUAGE LESSONS

The class may be asked to describe fully the shearing of sheep, the time it is done, the methods and the preparing of the wool for market.

or

The children may be asked to read Ruskin's "Sesame and Lilies" and get the description of good and of bad sheep.

or

If the picture "Spring" has been studied before this one. The class may write a paragraph comparing the two pictures.

THE WINDMILL

Jacob Von Ruysdael
1625—1682

THE PICTURE

This scene is typical of Holland. The mill stands on the bank of the Rhine river close to the city of Utrecht. One would know this was the land of Hans Brinker by the windmills, the dykes and the women in their characteristic Dutch dress. We are attracted at once by the vast expanse of sky, the great soft storm clouds, the quiet water and the limp sails. At least two-thirds of the picture is given to sky. There is a lull in the atmosphere just for a moment for we know the wind will soon come upon the scene with the approaching storm. The fact that the picture is largely in shadow makes it even more attractive. The clouds have caught the gleam of the setting sun making a most wonderful transformation.

There is something not only attractive but mysterious about the old Dutch river as it flows on toward the ocean. Along its banks we notice the spiles which have been driven deep into the earth. And then we recall that Holland is much lower than the ocean and must be protected by great dykes. In the foreground we notice the slight lapping of the waves and the bending of the vegetation on the bank caused by the slight wind currents.

One vessel has already sought safety in the harbor and has lowered its sails. The other is quietly moving



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THE WINDMILL

Ruysdael

landward but makes little progress on account of the stillness of the air.

The center of interest is undoubtedly the old windmill with its outstretched arms rising on the side of the hill. Try to imagine the picture without the windmill. Would it be beautiful? Yes, but not so significant. How nobly the old windmill stands outlined against the sky!

You at once inquire the use of these massive structures. The windmills play an important part in Holland, for they pump the water in one direction or another; for example, they may pump water in a southerly direction in the forenoon and in a northerly direction in the afternoon or vice versa as happens to be most convenient for the individual. They are very picturesque as well as economically valuable. The country would never be its present size if it were not for this indispensable implement. The Dutch farmer can have the advantage and power of a large American gas engine with the aid of a Holland mill with practically no added expense.

The little round building which helps to make up the Holland windmill is about twenty-five to thirty feet in height and about fifteen to twenty-five feet in diameter. There are usually about two or three stories with one or two windows in each story. The stairway consists of an ordinary old-fashioned stepladder.

The windmills have four fans or scoops which are approximately twenty to thirty feet long and four to six feet wide. The four of them are attached to the little building centered on a shaft at the top of the house, with a large wheel attached to the other end of the shaft inside the building. This wheel serves as a power for grinding feed, sawing wood, pumping water or doing any other work to which they wish to put it. Its greatest service is the scooping of water from the canals and the pumping of water from the rain-soaked land which is below sea level. The fans are made on a wooden frame work.

When not in use, canvas which is tied on a frame work is taken off and stored away. When the wind shifts it is necessary to move the whole building around so that the fans may have full advantage of the wind.

The variety of lines in the picture is most pronounced. The sails of the boats, the spiles along the banks and the steeples of the distant buildings are perpendicular; the cross piece of the old water gate, the top of the houses and the bodies of the boats are horizontal while the arms of the mill, the slanting roof and the supports of the platform are oblique. The curved line is shown by the railing around the mill. So many lines naturally attract the eye and present a pleasing effect that is most satisfactory.

The keeper of the mill is seen standing on the tower watching the approaching storm. He can see quite a distance for the country is not only low but flat. We also get a glimpse of the women of Holland in their native costume as they hurry down the path to the village. The wooden shoe is still of much service to the natives of this country. Men, women and children of the lower, and even of the middle class, wear them. It is very annoying at first to hear the continual clatter of that footwear on the hard cement walks. A boy wearing a size four in our American shoe would seem to be wearing a ten or eleven in a wooden shoe. The picture also shows the church and the splendid homes with their thatched roofs in the distance.

The story of this brave little country must surely make its appeal to everyone. The fight against the great North Sea, the draining of the land by means of the wind-mills, the buildings of miles of dykes reveal the character of this sturdy people.

The dykes, in some instances, are thirty or forty feet high and about the same width. Many of them have streets and some even have canals built on their tops. There seems to be plenty of room not only for a street but

for rows of buildings on either side. The canals are very advantageous for the farmer or merchant transporting his products for all he has to do is to load his gondola and drift to his destination. In the afternoon he can drift back to his farm or store without much effort with oars or pike poles. The canals range from twenty to fifty feet in width and are about ten feet deep.

A tourist has this to say of Holland, "I believe the people there are the cleanest in the world. The floors, the doorsteps and even the streets are scrubbed white and quite spotless. English is taught in all the schools. The majority of the people, especially the younger set, are able to carry on a fairly good conversation in English."

THE WINDMILL

Behold a giant am I
Aloft here in my tower
With my granite jaws I devour
The maize, the wheat and the rye
And grind them into flour.

I look down over the farms;
In the fields of grain, I see
The harvest that is to be,
And I fling in the air my arms,
For I know it is all for me.

I hear the sound of the flails
Far off, from the threshing floors,
In barns with their open doors;
And the wind, the wind, in my sails
Louder and louder roars.

On Sundays I take my rest;
Church-going bells begin
Their low, melodious din:
I cross my arms on my breast
And all is peace within.

—Longfellow.

THE PAINTER

Jacob von Ruysdael was born in Haarlem, Holland which "may be said to be the birthplace and center of that realistic form of landscape art which is so essentially Dutch."

His name signifies "foaming water" and when we consider the nature of so many of his paintings, we must feel that his name is most appropriate.

Ruysdael was preeminently one of the greatest Dutch painters. Very little is known of his early life. We do know, however, that when he was but a lad, he sold many of his paintings for a very low price which would indicate that he was in poor circumstances financially.

He painted scenes from his own country which brought very little at the time but which have a priceless value to-day. It is said of this great artist that the people of his own time so little appreciated him that he was forced to spend his last years in an alms house.

From his paintings we would come to the conclusion that he must have been melancholy for some of his best works interpret nature in that mood. He loved the solitary, the mysterious and as a painter of the sea he surpasses most marine artists.

His works to-day are found in many of the greatest galleries and private collections of Europe. More than four hundred of his paintings have been catalogued. We wish he could have lived to see his efforts recognized and

appreciated and at the same time to have had the comforts of life of which he was so worthy.

Ruysdael	rois' däl
Nationality	Dutch
Date of birth	1625
Date of death	1682
Birthplace	Haarlem

Paintings by Jacob von Ruysdael

The Windmill, Buckingham Palace London
 The Forest
 Cascade
 The Storm
 The River View

QUESTIONS ON THE PICTURE

1. In what country is this scene?
2. What first attracts your attention in this picture?
3. On what river is this windmill?
4. What sea is the great enemy of these people?
5. How do they protect their homes and farms from the sea?
6. Of what are dykes built?
7. Describe a dyke.
8. What makes you think a storm is approaching?
9. What is the man in the tower of the mill doing?
10. Where have the women been?
11. Where are they going?
12. Name three things that tell you the scene is in Holland.
13. What do you like in this picture?

SUGGESTIONS FOR LANGUAGE LESSONS

The children may be asked to read in library what they can find about the Dutch people and have a class exercise telling how the people of Holland lived before they built dykes. They may tell how dykes are built.

or

This would be a very good place to teach the poem, "A Leak in the Dyke."

or

The children may be asked to sketch the picture putting in the different things as they can recall them.

PLOWING IN THE NIVERNAIS

Rosa Bonheur
1829—1899

THE PICTURE

Rosa Bonheur, the great artist and lover of animals could not have found a more beautiful setting for her picture "Plowing in the Nivernais." The large field which stretches away as far as eye can see and meets the horizon in the distance suggests the great amount of tillage to be done by the sturdy peasants and their faithful friends.

The gentle hill rising on the left of the picture with its luxuriant growth of trees adds to the variety of the scene and supplies the slanting line to balance the curving backs of the oxen on the right.

The blue expanse of sky with the few fleecy white clouds suggests the clear summer day so welcome to the peasant when he is planting his fields.

Almost hidden in the foliage on the hillside, we see the dwelling of the country folks which gives to the picture an atmosphere of hominess.

But the center of interest is the oxen in the foreground and our attention is held most by the first and second teams. The other oxen and the men are indeed necessary to the picture for they declare the magnitude of the task and the method of plowing, but the artist has wished to impress upon us the strength, the dignity and the patience of the oxen and so she has placed in the fore-

ground and in the light, these magnificent types of animal life.

Notice their huge bodies and the muscles which stand out on their shoulders, sides and necks. Such a revelation of strength and power! They are surely conscious of their might. The straining forward of their bodies indicates the steady pull which they give as they move the rude plow up the slight grade of the field.

Perhaps the first team is the most intelligent and trusty, for theirs is the difficult task if the furrow is to be straight. They must guide the plow across the field with very little direction from the man who walks at the side. You will notice that he carries a long pole. This is called a goad. He urges the oxen on by prodding them with this stick. One ox looks a bit cross. Perhaps he resents this treatment.

The driver calls to the oxen to help direct them. This man calls out French words, for this scene is in far away France, where Rosa Bonheur lived. But the oxen have learned that one command means to turn to the right while another tells them to turn to the left. In our country we would say "Gee" to turn to the right and "Haw" to turn to the left.

Notice how these animals are hitched to the plow. The yokes are fastened to their horns instead of across their necks as is the usual way. In that way the weight and pull are brought on their heads which seems not quite humane to us. One team of oxen would be able to pull a modern plow of this size if the strain were placed on the neck and shoulders. They are fastened to the plow by one long chain.

Such a queer plow! The beam is mounted on two wheels and held quite high. What a contrast to our great plows which turn several furrows at one time.

But this picture will always give us much pleasure for Rosa Bonheur has so successfully displayed the power,



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Bonheur

PLOWING IN THE NIVERNAIS

beauty, patience and intelligence of these servants of men, the oxen.

THE PAINTER

For painter's biography and notes see "Horse Fair", page 280.

QUESTIONS ON THE PICTURE

1. How many men can you see in this picture?
2. What are they doing?
3. Which ones have the hardest task?
4. Why do they use oxen for this work?
5. Were they ever used in this country?
6. Why do we not use them now?
8. Which one looks a bit cross?
9. Where is the scene of this picture?
10. What is the center of interest in the picture?
11. What time of day do you think it is? Why?
12. What time of year is it?
13. Describe the manner in which these oxen are hitched to the plow.

SUGGESTIONS FOR LANGUAGE LESSONS

The children may be asked to read about different methods that have been used for tilling the soil at different times and trace the development.

or

The members of the class may find some interesting stories concerning the use of oxen in this country by ask-

ing for information at home or in their neighborhood which would furnish an interesting language lesson.

or

Each child may write a paragraph upon the value of the ox as a beast of burden.

PILGRIM EXILES

George Henry Boughton
1834—1905

THE PICTURE

The motive force which drove the Puritans to a voluntary exile, first to Holland in 1607 and thirteen years later in New England is worthy of the study of every boy and girl in America.

This body of religionists had suffered much in England on account of religious persecution. Many of them left the coast of Lincolnshire for Amsterdam. From there they went to Leyden. They were not subject to persecution in Holland but the unfamiliar tongue of the Dutch grated on their ears. They longed for the fertile wilderness overseas and in July 1620 by contribution and great sacrifice, they fitted out two vessels, the *Speedwell* and the *Mayflower* for the voyage across the Atlantic.

On the fifth day of August the two ships put to sea but the *Speedwell* was soon found unfit for the trip and was obliged to return to Plymouth. The more zealous of the group then set sail in the *Mayflower* and on the sixth of September this party of people numbering one hundred and two souls bade farewell to the shores of Old England. The trip was stormy and most perilous and lasted sixty-three days. They first sighted land at Cape Cod and on the ninth of November the little boat came to anchor in Cape Cod Bay. They finally landed on Plymouth Rock in December of that year.

Nothing before them but desolation! Space will not permit us to tell of the hardships of that first winter and had it not been for an early spring the entire colony no doubt would have perished.

“The breaking waves dashed high,
On a stern and rock-bound coast.”

The artist Boughton has given us a very true conception of the above lines. It is the summer following that first winter of terrible suffering. A small group of Pilgrims has wandered down to the ocean. They are very serious. Perhaps they are thinking of loved ones who live on the other side of the ocean. Probably they will never again see those whom they have left behind. Do you see in their faces the wish that they had never come? No, indeed. There was a principle at stake with these noble people. They were Pilgrims no longer. They had come to make this wilderness blossom as the rose.

We see in this picture a mother, her son on whom she is leaning and her daughter who is sitting. The father has died during the winter and the support of the family must now fall upon the shoulders of this fine young man. What a stern and determined face he has! Notice how frail the sister is. She no doubt has been ill and is too weak to stand.

The Pilgrims have come down to watch the same ocean that is touching the shores of their former home. It may be that they are looking for the relief ship *Fortune* which arrived in November to bring supplies and more colonists. How they must long to sight a ship which will bring them news of their homeland! And what respect we owe to these people who freely chose to suffer so much for the sake of what they believed to be right.



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PILGRIM EXILES

Boughton

THE LANDING OF THE PILGRIMS

The breaking waves dashed high
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches tossed.

And the heavy night hung dark
The hills and waters o'er
When a band of exiles moored their bark
On the Wild New England shore.

Not as the conqueror comes,
They, the true-hearted, came,
Not with the roll of stirring drums
And the trumpet that sings of fame.

Not as the flying come
In silence and in fear;
They shook the depths of the desert gloom
With their hymns of lofty cheer.

Amidst the storm they sang
And the stars heard and the sea;
And the sounding aisles of the dim woods rang
To the anthem of the free.

The ocean eagle soared
From his nest by the white wave's foam
And the rocking pines of the forest roared,
This was their welcome home.

There were men with hoary hair
Amidst that pilgrim band;
Why had they come to wither there
Away from their childhood land?

There was woman's fearless eye,
Lit by her deep love's truth;
There was manhood's brow serenely high,
And the fiery heart of youth.

What sought they thus afar?
Bright jewels of the mine?
The wealth of seas; the spoils of war?
They sought a faith's pure shrine.

Ay, call it holy ground,
The soil where first they trod;
They left unstained what there they found,
Freedom to worship God.

—Felicia Hemans

"Oh, to be in England
Now that April's there;
And whoever wakes in England
Sees, some morning, unaware
That the lowest boughs and the brushwood sheaf
Round the elm tree bole are in tiny leaf,
While the chaffinch sings on the orchard bough
In England—now!"

THE PAINTER

For biography of Boughton and notes see "Pilgrims Going to Church." Page 255.

QUESTIONS ON THE PICTURE

1. Who are the people we see in this picture?
2. In what country is this scene?

3. From what country have they come?
4. Why did they come?
5. Why did they have such a hard time in this country?
6. Why did they not return to England?
7. About what do you imagine they are thinking as they stand here?
8. Why is this picture called "Pilgrim Exiles?"

SUGGESTIONS FOR LANGUAGE LESSONS

The story of the Pilgrims should be reproduced in detail by the class in connection with the presentation of this picture. It may well be taught in connection with history class.

or

The children may be asked to write a paragraph telling what the artist wished to express in this picture.

or

Each child may write a letter such as he thinks these people would have written to their friends in England.

THE SISTINE MADONNA

Raphael
1483—1520

THE PICTURE

One of the twelve great pictures of the world is the Sistine Madonna and many critics place it first among the twelve. It is almost universally considered the culmination of the great Raphael's efforts, the artist who is said to have painted more that is imperishable in his short life than any other artist who has ever lived.

The Black Monks of San Sisto desired to have a new altar piece for their church at Piacenza and they solicited the renowned Raphael who had just completed the fresco for the Vatican which he had done at the request of Pope Julius II. They desired to have the painting express the dream of Pope Sixtus IV in which he had seen the Virgin Mary appear in the clouds holding in her arms her Divine Child while Saint Barbara knelt before her. Eagerly the artist accepted the commission for it offered another opportunity to paint the Virgin and the Savior.

And Raphael gave to the monks and to the world "The Sistine Madonna." The theme for his picture was supplied him but he has interwoven it with his own piety, his own faith and his own devotion to the gentle Queen of Heaven. 'Tis a mixture of earth and heaven, of human and divine, of mortal and infinite. It defies description, yet makes its simple appeal to everyone. It is said that when one stands before the original where it hangs in



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SISTINE MADONNA

Raphael

the Dresden Gallery he gazes in wonder, feeling that it is not the work of human hands but the result of divine inspiration.

Raphael pictured curtains drawn apart to give the impression of a glimpse into Heaven and indistinctly in the background appear myriads of heads representing the angelic hosts. The Virgin treads the clouds so lightly that some unseen power seems to be her support. She actually seems to leave the canvas and float in the air. Physical beauty is expressed in every line. Her beautiful brow, her perfect features, the graceful curves of body make a fitting temple for the soul of the Mother of Jesus.

But Raphael has accomplished a greater marvel in his subtle portrayal of divinity. It is the wonderful eyes with their singular expression which has done this. Set far apart, they speak innocence and holiness, child-like faith and maternal solicitude. Because they do not focus they seem to look down through the ages with serene and holy gaze as though they already behold every event in the life of the Savior with its glorious victory over death on Easter Sunday. The Child rests contentedly in the Mother's arms but the little features suggest that the Infant is even now conscious of his mission to mankind.

Kneeling in humble reverence before Mary and the Babe is Saint Barbara, herself a martyr to the cause of Christ. She had been raised a heathen. Her father, Dioscorus, had kept her jealously hidden away in a tower which he had built for that purpose. But as she gazed at the moon and the stars in the firmament at night or felt the warmth of the mighty sun, she realized an overruling power which controlled the mighty universe. She heard of a religion new to her and sent for one who could explain its teaching. Immediately she accepted it and became an ardent follower of Christ.

It is related that when men came to put two windows in her tower, she asked that three be placed there to re-

mind her continually of the Blessed Trinity. When her father discovered her conversion he was enraged and commanded one of the soldiers to kill her, but the soldier thought her the most beautiful creature he had ever seen and when he had taken her out into the forest he let her go free. Shortly after her father came upon her as he was hunting and he himself killed her. Immediately fire came down from Heaven and consumed him, the legend tells us.

At the left is the martyr, Saint Sixtus who is gazing beseechingly at the Mother and Child. His outstretched hand suggests that he is pleading for the people of his Church and is asking her intercession in their behalf.

It is said that every day two little children would come and gaze in at Raphael while he worked. The artist enjoyed their coming and included them in his masterpiece as the two angels at the bottom of the canvas.

As the colors used in the church ceremonies have their peculiar significance, so also do the colors of this painting. The blue of the Virgin's mantle suggest truth and constancy, while the green worn by Saint Barbara means hope. The red worn by Pope Sixtus indicates that he holds a high position in the church but nothing in his dress shows that he is the Pope. In the lower part of the painting close to Saint Sixtus is shown the tiara or crown which is worn only by popes. This shows plainly Saint Sixtus' rank. The tiara is called the papal crown. It is shaped like a bee hive and has a cross at its highest point. It is ornamented with precious stones. It has three diadems. It is placed on the Pope's head at his coronation by the second Cardinal Deacon with these words, "Receive the tiara adorned with three crowns, and know that thou art Father of Princes and Kings."

It is always customary for an artist who paints a Madonna to use as his model his mother, sister, wife, or sweetheart, the one who represents his ideal in womanhood. The love of Raphael's life was the beautiful

Fornarina and the artist has given us her face in "The Sistine Madonna."

This painting is nine feet three inches by seven feet and the figures are life-size. It is painted on very fine canvas while most of Raphael's pictures are on wood.

Until 1753 this picture was kept by the Black Monks of San Sisto and at that time they sold it to Augustus of Saxony for \$4,500. Later it was taken to Paris by Napoleon but was returned and is now in the Dresden Gallery in which one entire room is devoted to it. Often there are so many spectators before it that one obstructs the view of the other.

It is almost impossible to get a conception of Raphael's "Sistine Madonna" without having seen it, for it loses so much in reproduction. Great artists have tried to copy it and have given it up in despair and those who attempt to describe it must feel that words are inadequate and that the sublimity of the painting cannot be interpreted.

THE PAINTER

In the little town of Urbino which is near the beautiful city of Florence a little boy was born on Good Friday 1483 who will live for all time in the world because of his artistic genius. He was Raphael, the son of Giovanni Santi. One might almost declare that his birthplace had been selected to provide a fitting environment for a master artist. Behind and about the little town the beautiful peaks of the Apennines rise majestically, before it glistens the blue waters of the Adriatic and over all bends the sunny skies of Italy. In his records Vasari gives us a picture of the lad when he tells us of his physical grace and beauty, his modesty and kindness and his never-failing consideration of others under every circumstance. He was an

artist whose life is a fitting background for his gift to the world for he lived as he painted.

The father, Giovanni Santi, was an artist and a poet. He had gained much favor with the beloved Duke of Urbino because of a poem which had honored the ruler. Raphael found easy access to the court and became a great favorite there.

Giovanni recognized his son's talent and became his teacher when the child was still a mere babe, but when Raphael was only eleven years of age his father died. The beautiful mother had died three years before and Raphael who had no brothers or sisters was left to the care of an uncle.

A few years later he was sent to Perugia to study under the renowned artist Perugino. So well did he imitate his teacher, that his paintings were often mistaken for those of his master. When he was sixteen he went to Florence to study through the generous assistance and enthusiastic interest of the Duchess of Urbino. There he met the great artists of his day. It was at that time that he began painting his Madonnas.

When Raphael was twenty-five years of age he was called to Rome by Pope Julius II who was having the Vatican redecored and the artist remained in the Eternal City the rest of his short life as painter to the Pope and architect of St. Peter's. But during this period amid the pressure of demands on every hand, he still found time to devote to his Madonnas in which he found most satisfaction and delight and upon which his fame rests most securely. Cultured and uncultured, educated and illiterate, high and lowly, rich and poor, all know and love Raphael because of one Madonna or another.

When this master artist was only thirty-seven the brilliant career ended, his death occurring on the anniversary of his birthday in 1520. He had lived only thirty-seven years but every year had been devoted to the great

task for which he had been born and it may well be said that he has left to us a completed life work.

Raphael	răf' ă ěl ră' fă ěl ră' fă ěl
Nationality	Italian
Date of birth	April 6, 1483
Date of death	April 6, 1520
Birthplace	Urbino, Italy.

Paintings by Raphael

Sistine Madonna	Dresden Gallery
Madonna of the Chair	Pitti Palace, Florence
The Transfiguration	Vatican, Rome
Saint Catherine	National Gallery, London
St. George and the Dragon	The Louvre, Palace
Christ Bearing His Cross	Prado, Madrid
Holy Family	Munich

QUESTIONS ON THE PICTURE

1. Why did Raphael paint the "Sistine Madonna?"
2. What did he try to represent in this picture?"
3. How did he make it appear that we are looking into Heaven?
4. How did Raphael suggest the Heavenly choir?
5. What expression has the Virgin in her eyes?
6. How does the Christ Child differ in expression from other babies?
7. Who is the lady who is kneeling in the picture?
8. What is the story of St. Barbara?
9. Who is the man in the picture?

10. Why did Raphael include him?
11. Who are the cherubs at the very bottom of this picture?
12. Why has the picture been classed by many critics as Raphael's greatest work?

SUGGESTIONS FOR LANGUAGE LESSONS

The children may be asked to describe the picture orally telling what Raphael wished us to learn from each character painted.

or

Tell the story of Saint Barbara as a class exercise.

or

The class may be asked to make a booklet with a cover having some original design in which is the print of this picture, the description and the story of the painter's life.

SIR GALAHAD

George Frederick Watts
1817—1904

THE PICTURE

When we study the life of George Frederick Watts, we learn that he was a painter of ideas or mental states. His productions always portrayed the abstract and spiritual. In one picture it is hope, in another faith, in another purity. In everyone there is some sentiment predominant.

In his picture "Sir Galahad" he has given to the world a symbolism of manly purity and power and the ideal that leads to higher and higher spiritual achievement. He has portrayed with his brush what Tennyson expressed in his beautiful poem and each has based his expression upon the old English legend of King Arthur and his knights of "The Round Table."

The tradition tells us that many centuries ago there lived in England a King and with him were many knights who had formed a band and called themselves the knights of "The Round Table" because of the fact that they sat around a large circular table when they took counsel or met in a body.

At this table there was one vacant chair which was called the Seat Perilous. A spell had been cast over this place by the magician Merlin so that only one entirely worthy in thought, word and deed could ever sit in it without being lost. A prophecy had been made which

said that such a one would come and that his name would be Galahad. With anxious anticipation the others waited for his coming.

One day when they were holding a conference and discussing the prophecy while seated about the table, a strange old man dressed entirely in white appeared with a young man who wore a flaming red robe. The old man led the youth to the Seat Perilous and immediately all gathered there saw in letters of fire the words, "This is Galahad's seat."

Sometime before, the knights had discovered in a lake near the court a rock in which a sword was sticking. First one and then another had tried to pull it out but all in vain. Then they asked that Galahad attempt to do so and he removed it with no difficulty whatever. He placed it in his own scabbard in which it fit perfectly. Then indeed they knew this was the knight for whom they had waited. King Arthur and his knights bid him welcome to their band.

The Holy Grail, the cup from which Christ drank at the Last Supper had become the property of Joseph of Arimathea, who had given his new tomb for the body of Christ. Long it remained in his family, and finally, it was thought, had been brought to Europe. But at this time its whereabouts was unknown and it was the chief desire of every knight to discover it. But only one entirely pure could hope to accomplish that deed for if one who was sinful approached, the Holy Grail would immediately become invisible and mysteriously disappear.

Of course Sir Galahad prepared to start on this quest and many of the knights of "The Round Table" decided to go with him. The story of his journeying, the hardships which he overcame and his ultimate success is a beautiful account of the final victory of righteousness. I am sure each one of you will wish to read it for yourself.



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SIR GALAHAD

Watts

Watt's picture, "Sir Galahad" represents the youthful knight as he has stopped to rest, weary from the exertion of his journey. We see him dismounted, clad in his black armor, standing near his beautiful white steed. The head of the horse drooping low, gives evidence of exhaustion and the whole attitude of the man speaks of his fatigue. But he stands with one foot forward and his eyes look into the distance which signifies that not for an instant does he forget the goal or waver in his purpose. How skillfully has Watts represented physical weariness, humility, devotion and prayer without detracting from the earnest determination to accomplish the holy mission.

The picture is set in a background of dense vegetation symbolizing the entanglements of the world which surround those who strive for spiritual perfection. The sad, weary expression of the young Galahad wins him to us. Well he knows the physical and spiritual battles which must be fought before his efforts are crowned with success.

When we study this painting and discover what the artist has pictured, it becomes a silent sermon which exerts its helpful influence on each of us. It is a splendid picture for boys and girls in the eighth grade to study and learn to love for it is then when we begin to realize temptation and the call of the world. It is then when ideals are being formed.

SIR GALAHAD

"My good blade carves the casques of men,
My tough lance thrusteth sure,
My strength is as the strength of ten,
Because my heart is pure.
The shattering trumpet shrilleth high,
The hard brands shiver on the steel,
The splinter'd spear-shafts crack and fly,

The horse and rider reel:
They reel, they roll in clanging lists,
And when the tide of battle stands,
Perfume and flowers fall in showers,
That lightly rain from ladies' hands."

"A maiden knight—to me is given
Such hope, I know not fear:
I yearn to breathe the airs of heaven
That often meet me here.
I muse on joy that will not cease,
Pure spaces clothed in living beams
Pure lilies of eternal peace,
Whose odors haunt my dreams;
And, stricken by an angel's hand,
This mortal armor that I wear,
This weight and size, this heart and eyes,
Are touch'd, are turn'd to finest air."

"The clouds are broken in the sky,
And through the mountain walls
A rolling organ harmony
Swells up and shakes and falls.
Then move the trees, the copses nod,
Wings flutter, voices hover clear;
"O, just and faithful knight of God!
Ride on! The prize is near."
So pass I hostel, hall and grange;
By bridge and ford, by park and pale,
All-armed I ride, whate're betide,
Until I find the Holy Grail."

THE PAINTER

George Frederick Watts was born in London in 1817 on February 23. When he was very young, his artistic

power began to be evident. He loved to read Walter Scott, the stories of early Greece and Rome and found the greatest pleasure in the study of the Bible. From these sources again and again he took the themes for his paintings.

He studied for a few weeks at the Royal Academy, but for the most part, his artistic development is the result of self-preparation and independent study. Many and many a time he could be seen in the art galleries studying the masterpieces gathered there. He was most impressed with the Elgin Marbles in the British Museum. These are a collection of Greek sculpture and were an inspiration to him because of their form and design.

When he was twenty-five years of age he received a prize of three hundred dollars for a mural design which was to be used in the Houses of Parliament in honor of Queen Victoria. Though it never was used it was by far the best submitted.

Watts painted many portraits and it is said he had a faculty there of picturing personality. His first portrait was that of Lady Holland, whose husband, Lord Holland, had shown much kindness to the young artist when he had spent some time in Florence studying while Lord Holland was British minister there.

Watts was remarkable for his humility. Twice he refused to be made a baron for he said such a position would interfere with his work. He had a home in London and in connection with it, he had his own private art gallery which he called Holland House and which was always opened to the public. His pictures were loaned for every occasion and he never asked anything in return. He seemed never to have any idea of profit from his genius and during his entire life was comparatively poor, having only enough to allow him to work without financial worries.

He died in 1904. The funeral services were held in

St. Paul's Cathedral as a tribute to one whose life had accomplished so much for his native land and all the world.

Watts	watts
Nationality	English
Date of birth	Feb. 23, 1817
Date of death	July 1, 1904
Birthplace	London

Paintings by George Frederick Watts

Sir Galahad	
Love and Life	National Gallery, London
Love and Death	National Gallery, London
Hope	National Gallery, London
Orpheus and Eurydice	Artist's Private Gallery

QUESTIONS ON THE PICTURE

1. Why did Watts paint this picture?
2. Who were the knights of "The Round Table?"
4. How was it proved that Sir Galahad was the missing Knight?
5. Has Watts pictured him as an old or young man?
6. Why is he standing in such a deep woods?
7. How can we tell that the young man is a soldier?
8. Why had he removed his helmet?
9. What expression is on his face?
10. What color is this horse?
11. Is it a small or large horse?
12. How had the painter suggested that the horse is tired?

13. Upon what errand is this knight starting?
14. What was the Holy Grail?
15. What had become of it?
16. Why was it so difficult for the knights to find it?
17. Why was Sir Galahad finally successful?

SUGGESTIONS FOR LANGUAGE LESSONS

After the picture has been studied in class each child may be asked to write one paragraph on what Watts wished to express to the world in this picture.

or

The class may be asked to read what they can find in reference sources concerning the life of a knight and prepare to give an oral talk on their findings. The teacher might suggest some of the particular things which they might emphasize, as: the qualifications of a knight, their armor, their title, the oath they took, the tournaments, etc.

or

The children may be asked to bring to class the report of some deed which has been done in our days which would be akin to the deed of a knight.

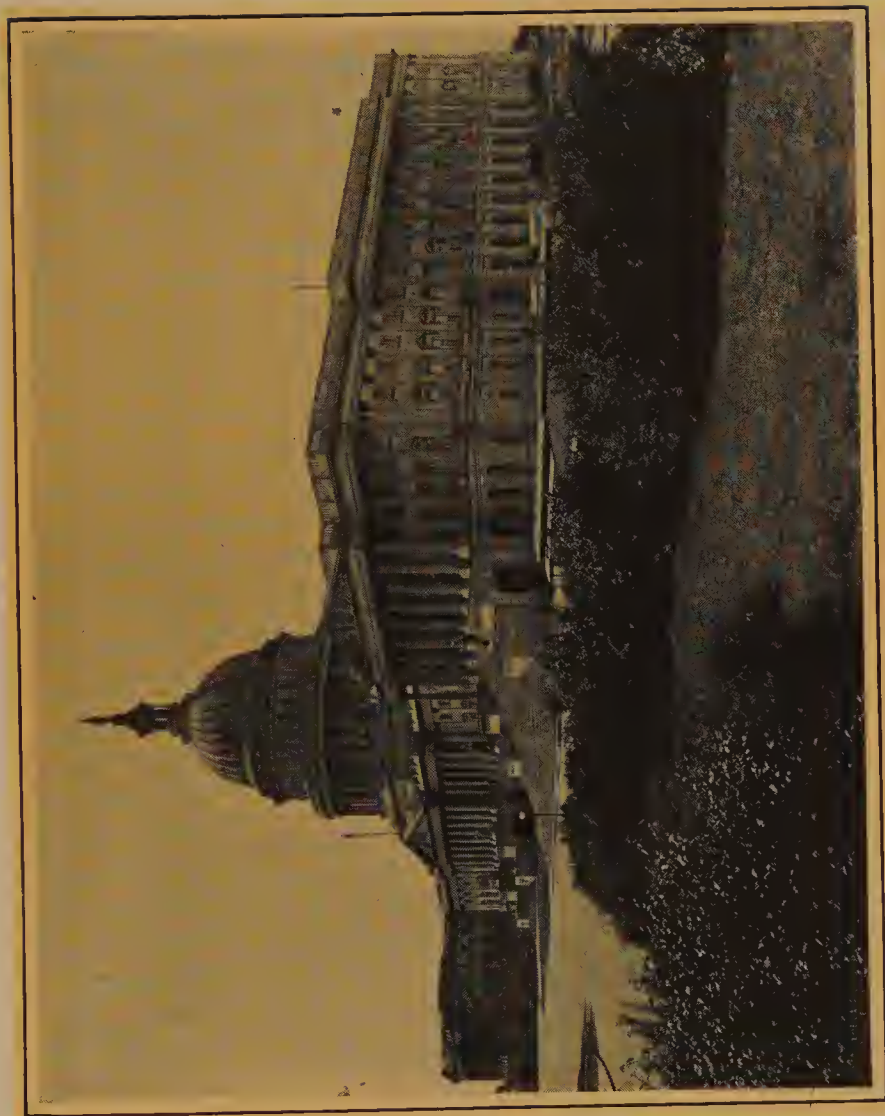
CAPITOL AT WASHINGTON

The Capitol of our country is located on Capitol Hill which is about three blocks from the Union Station and faces east. It is without doubt the noblest building in America. One writer has said, "It is the most impressive public building on earth, and the most perfectly proportioned building in the world." The magnificent structure is distinguished for its commanding situation, facing as it does the beautiful Potomac.

It was in 1790 that Congress gave President Washington the power of selecting the site for the permanent seat of government. The only restriction was that the location was to be within one hundred five miles of the mouth of the Potomac River.

The corner-stone of the Capitol was laid by Washington on September 18, 1793. The building has been enlarged from time to time to meet the nation's needs. We marvel at its symmetry and beauty when we think that it has been built a piece at a time. The Capitol is seven hundred fifty feet long and three hundred fifty feet wide and covers three and one-half acres.

One of its magnificent features is its great iron dome surmounted by a statue of Liberty. This dome is said to be two hundred eighty-seven feet above the base line of the building. It is so constructed that with the variations of temperature the iron plates expand and contract to withstand the tremendous force of the wind during a storm. There is a lantern fifty feet high and ten feet in diameter at the highest point of the dome and it is lighted when Congress is in session at night. The statue at the extreme point is about twenty feet in height. It represents a woman as typical of Liberty.



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CAPITOL AT WASHINGTON

Surrounding the lantern are the thirteen columns which represent the thirteen original colonies. Below and near the base of the dome is the peristyle which has thirty-six columns, representing the number of states at the time the dome was designed.

The part of the Capitol in the foreground is the Senate wing. The House of Representatives occupies the extreme left. These wings were completed in 1811 but were practically destroyed by the British in 1814. They were soon reconstructed and were completed in 1827.

Between the wings is the rotunda, a large circular hall ninety-eight feet in diameter occupying the entire center of the building. It is here that we find the many statues, the elaborate frescoes and the historical paintings. It was in the rotunda that the bodies of our three martyred presidents, Lincoln, Garfield and McKinley lay in state. It was here that the body of the unknown soldier lay before interment in the national cemetery near by at Arlington.

On the east we see three magnificent porticos with columns of Corinthian detail. The Rotunda Portico is in the center, the Senate Portico to the right and the House Portico to the left.

The style of the Capitol is classic. The central part of the building is of Virginia sandstone painted white. The wings are of white marble. The state of Virginia contributed one hundred twenty thousand dollars and Maryland gave seventy-two thousand dollars toward the erection of this beautiful structure. The total cost of the building has been sixteen million dollars and it ranks as one of the most impressive and magnificent buildings in the world.

And all this is a nation's monument to its government. Every American citizen may well experience a thrill of pride when he realizes that the splendor of our Capitol building is but a material expression of our faith

in democracy. Each American feels the joy of being a part owner of this magnificent structure and we should plan to visit Washington some day to pay homage to our government and our constant prayer is that the spirit of our democracy may ever be as grand as is this monument to it.

QUESTIONS ON THE PICTURE

1. Who selected the site for the Capitol of the United States?
2. What was the only restriction placed on the selection?
3. Near what river is it located?
4. The name "Potomac" is an Indian name "Potowmak" which means "the river of the meeting of the tribes." Why is this name appropriate?
5. Tell the size of the building.
6. Which is the Senate wing?
7. Which is the House wing?
8. What do the thirteen columns represent? The thirty-six columns?
9. What is the size of the dome?
10. How is the dome lighted at night?
11. Which other great dome is almost like this one? (St. Peters)
12. What is the style of architecture?
13. Of what material is the Capitol built?
14. Why should every American plan at some time to see our national Capitol?
15. Do you wish to see it?
16. What are some of the things you would expect to see?

SUGGESTIONS FOR LANGUAGE LESSONS

The members of the class may be asked to give a description of our Capitol building and give its location in Washington.

or

It has been suggested that our national Capitol should be moved to be situated more nearly in the center of our country. The class may debate the question.

or

The members of the class may be asked to read about the great Rotunda of the Capitol and find what famous pictures and pieces of statuary are there.

THE FIGHTING TEMERAIRE

Joseph Mallord William Turner
1775—1851

THE PICTURE

Among the paintings at the National Art Gallery in London is found Turner's famous picture "The Fighting Temeraire." The word "Temeraire" means "one who dares." This ship was built by the French and won great renown for them years before it was captured by the English at the battle of the Nile in 1798. Under the British flag and under the command of Captain Harvey she won great distinction in the battle of Trafalgar in 1805. It was on this occasion that the British fleet met the allied fleets of France and Spain and defeated them in one of the most memorable and decisive battles in the history of these great nations. Nelson commanded the entire fleet. The Temeraire was the second ship in line. It was in this battle that Nelson came out on deck and pronounced the words that are quoted so often, "England expects that every man will do his duty." The great commander and many of his men lost their lives in this engagement. In London you will see a monument which has been raised to commemorate those who died for England in this battle.

The "Fighting Temeraire" had three decks and carried ninety-eight guns. It moved with the use of sails. How crude it would seem to us when we would compare it with our powerful warships.



Turner

FIGHTING TEMERAIRE

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(This is the renowned ship we see in the picture. It is sunset on the river Thames and the western sky is brilliant. The last rays are touching the water with a golden glow. Everything is so quiet and restful. The artist, Turner, and his friends are seated in a rowboat, enjoying the beautiful scene when suddenly there moves down upon them a steam tug towing the grand old vessel that had brought so much glory to England. It is the once famous Temeraire. "There is a fine subject for a picture," said one of the men, and Turner, filled with the sentiment of the scene, produced the painting.

(For forty years this vessel has been in the service of England but now it has grown old and is considered unfit for further use. Its fighting days are over.) It is being towed to Rotherhithe to be broken up. It has been stripped of its iron and steel. (Nothing remains but the skeleton of the once famous ship. The lofty masts of the great sea-warrior tower high above the black, puffing tug before her and dominate the scene. There is an element of sadness and desolation mingled with pride in this picture. The discarded ship and the dying day are in harmony; both have run their course. The hour is most appropriate for such a subject.)

(At least three fourths of this picture is sky.) Are you able to tell from whence the light comes? Trace the rays of the setting sun to where it strikes the ship. (We note the long, dark shadows and the reflections of the vessels. The smoke from the tug indicates its forward motion.

This is one of Turner's first paintings and although it gives us the impression of size and majesty, it is a comparatively small picture, the canvas being three feet wide and four feet long.)

This incident reminds us of a similiar circumstance which occurred in our own country. It had been decided to destroy the "Constitution", the warship that had captured the Guerriere on August 19, 1812 during our second

war with Great Britian. The people raised such a protest that the plan was given up. This gave Holmes the theme for his poem "Old Ironsides."

OLD IRONSIDES

"Ah, tear her tattered ensign down!
Long has it waved on high,
And many an eye has danced to see
That banner in the sky;
Beneath it rang the battle shout,
And burst the cannon's roar;—
The meteor of the ocean air
Shall sweep the clouds no more!"

"Her deck, once red with heroes' blood,
Where knelt the vanquished foe,
When winds were hurrying o'er the flood,
And waves were white below,
No more shall feel the victor's tread,
Or know the conquered knee:—
The harpies of the shore shall pluck
The eagle of the sea!"

"O better that her shattered hulk
Should sink beneath the wave;
Her thunders shook the mighty deep,
And there should be her grave;
Nail to her mast her holy flag,
Set every threadbare sail,
And give her to the god of storms,
The lightning and the gale!"

—*Oliver Wendell Holmes*

THE PAINTER

Joseph William Turner like so many great landscape painters was city bred. He was born in London in 1775 and died in that city 1851.) He was the son of a barber and inherited from him his habits of economy, honesty and industry.

(He had very little education, and in fact, was scarcely able to write, but when he was a mere child he began to show talent for drawing. As a boy in school he would make sketches for other children and they in turn would do his sums. Many of these the proud father would hang on the walls of his shop where he would point them out to his customers. So great was his talent that at the age of twelve he had exhibited two paintings at the Royal Academy.) He studied for a time with Sir Joshua Reynolds and (at the age of fourteen entered the Royal Academy as a pupil and in 1802 he became a member of the faculty there. When he was twenty years old he was a well-known artist.

Turner was one of the founders of water color painting and he was the greatest master of light in painting that the world has ever known.) It is said that his works formed the theme of some of Ruskin's most important writings. (He had the power of glorifying the everyday world and of giving to familiar things a touch of splendid mystery that made them seem almost ideal.) (He seldom sold his pictures) even though he was offered fabulous sums for them many times. He called them his "children." (When he died he left most of his works to the National Art Gallery and his money for a fund for the relief of poor artists.)

Turner never married. He and his father lived together. His home in Queen Ann's Street was neglected and sometimes even dirty. He never invited anyone there. He began to work early in the morning. He would

lock the door so that no one could disturb him or learn the secrets of his art.

(This artist did more than any one else to raise the reputation of the British school of landscape painting to such a high level. He was in the greatest sense of the word a real genius.

Turner	tûr' nêr
Nationality	English
Date of birth	1775
Date of death	1851
Birthplace	London

Paintings by Joseph William Turner

The Fighting Temeraire	National Gallery
The Slave Ship	Boston Museum
Ulysses and Polyphemus	
The Sun Rising in a Mist	
The Bay of Baiae	
The Whale Ship	

QUESTIONS ON THE PICTURE

1. What is the time of day?
2. What is the name of the ship?
3. What is the meaning of that name?
4. What is going to happen to the ship?
5. Why is the ship to be destroyed?
6. In the battle of Trafalgar what nations were fighting?
7. Which one was victorious?
8. Who was in command of the English fleet?
9. What did he say to his men that day?
10. How did Turner happen to paint this picture?

11. Why does the picture make one feel sad?
12. Why did the people of our country object to the destruction of the "Constitution."
13. Why do you think we should keep such things?

SUGGESTIONS FOR LANGUAGE LESSONS

The teacher may well teach Holmes' poem "Old Ironsides" in connection with the presentation of this picture for the circumstances are so parallel.

or

Have the children discuss in class the reasons for preserving such things as ships, old cannon, the birth-places of our great people, etc.

or

Children may be asked to look up the story of the battle of Trafalgar in which the "Fighting Temeraire" played its part.

LINCOLN

Augustus Saint Gaudens
1848—1907

THE STATUE

The portrait statue of Lincoln which was executed by St. Gaudens and unveiled in Chicago in 1887 is undoubtedly the most noted of its kind in the United States. It was voted so at that time and as the years go by it retains its place as a masterpiece.

The sculptor seems to have caught in his bronze the very personality of the great idol of the American people. Lincoln stands as though he had just risen from the chair. His left foot is extended and his knee bent, his right arm is behind his back while with his left hand he grasps the lapel of his coat in such an easy natural manner that we can imagine him standing before some gathering of his countrymen ready to discuss some subject of great importance to the nation. So characteristic is this pose of Lincoln that one might guess that the hero had himself been the living model for St. Gaudens.

The tall, straight, somewhat angular figure of the man with his square shoulders suggest the decision, firmness, self-reliance and faithfulness to principle of this great leader. His life is full of instances which portray these characteristics. The inclination of his head and the expression of his face recall to us the tenderness and sympathy, the humility and goodness of Lincoln. Almost miraculously has St. Gaudens produced in his statue the



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LINCOLN

St. Gaudens

man who was accustomed to stand before thousands and sway them with the sincerity of his convictions and in the same piece of bronze we read the kindly sympathy of the man who in the busy life of president during the great and trying war could find time to devote to the worried mother of a private soldier in the army. It is this portrayal of natural versatility which has given to St. Gaudens the admiration of a grateful nation.

The statue has a most beautiful and artistic setting on a rise of ground in the south end of Lincoln Park in Chicago. It has a background of trees. The exedra is sixty feet across and is flanked by two large bronze balls. The one on the left has printed upon it the "Gettysburg Address" while the one on the right bears a part of Lincoln's First Inaugural Address. On one wall of the foundation are the words, "With malice toward none, with charity toward all, with firmness in the right as God gives us to know the right, let us strive on." Opposite to this is inscribed, "Let us have faith that right makes might, and in that faith let us to the end dare to do our duty as we understand it."

St. Gaudens himself must have understood the real Lincoln for the power of this bronze statue thrills thousands and thousands who stand before the great "Emancipator" and recall the dramatic events of his life.

THE PAINTER

Augustus St. Gaudens was born in Dublin in March 1848. His father was a Frenchman who had lived near the little city of Saint Gaudens in France but who had gone to Ireland and had married an Irish girl by the name of Mary McGuinness. He was a shoemaker by trade.

When the boy was a baby the family came to America. They remained in Boston for a short time and finally

settled in New York City where Augustus attended school until he was thirteen years of age. At that time he was apprenticed to a cameo cutter named Avet. Later he worked for a shell-cameo cutter. This work was a splendid training for him and he profited greatly by it in his later work. During all this time he studied drawing in the Cooper Union and later at the National Academy of Design.

In 1867 he went to Paris to study under the famous sculptor Jouffray and remained there for three years when he went to Italy. It was while in Italy that he produced his first statue "Hiawatha." In 1874 he returned to America and set up a studio in New York City. In 1877 he married Augusta F. Homer and soon after their marriage, they went to Cornish N. H. where St. Gaudens made his home the rest of his life although he made several voyages to Europe.

The amount of work which St. Gaudens produced was very great and he easily ranks among our greatest sculptors. There is an originality and freshness about his work which is most marked. When his statue of "Lincoln" was unveiled in Chicago in 1887, it was universally voted the greatest portrait statue in the United States and as years pass it seems to gain in favor.

Something of his popularity may be realized from the honors which have been given him in the artistic world. In 1877 he was elected to the Society of American Artists and to the National Academy in 1889. He won the Grand Prize in Paris in 1901 and was given a diploma and gold medal in St. Louis in 1904. France made him an officer in the Legion of Honor.

Although St. Gaudens was not an American born he came here when so young that his influences have been entirely American and his works show American spirit and American character.

St. Gaudens	gaud' ěns
Nationality	Irish
Date of birth	1848
Date of death	1907
Birthplace	Dublin

Statues by Augustus Saint Gaudens

Lincoln	Lincoln Park, Chicago
Farragut Monument	Madison Square, New York
Sherman Equestrian Statue	Central Park, New York
Parnell Statue	Dublin, Ireland
Garfield Monument	Fairmount Park, Philadelphia
Diana	Madison Square Garden, New York
Grief	Rock Creek Cemetery, Washington, D. C.
The Puritan	Springfield, Massachusetts

QUESTIONS ON THE PICTURE

1. Who is the man represented in this picture?
2. Of what is this picture a reproduction?
3. What is a man called who makes statues?
4. Who made this statue of Lincoln?
5. What characteristics are expressed in Lincoln's face?
6. When was Lincoln president?
7. What great war occurred when Lincoln was president?
8. Why do Americans pay so much honor to Lincoln?

9. Where is this statue located?
10. What inscriptions are on it?
11. Why are these inscriptions placed there?

SUGGESTIONS FOR LANGUAGE LESSONS

Each child may be asked to tell some incident in the life of Lincoln for a class recitation and as a summary the students may give the characteristics of the man as shown by stories told.

or

Children may be asked to write one paragraph telling why Lincoln is classed as one of the greatest, if not the greatest American who has ever lived.

or

The children may be taught some poem which honors Lincoln. The teacher may select it and teach it or she may ask the class to bring such poems and select one from those.

AURORA

Guido Reni
1575—1642

THE PICTURE

One of the world's greatest and best known pictures is the "Aurora" by Guido Reni. It is painted on the ceiling of the casino or summer house of the Rospigliosi Palace in Rome and though it was finished early in the seventeenth century it is as fresh and vivid now as if the artist had given the finishing touches but yesterday. It is one of the great attractions to tourists who visit Italy and Lord Byron once said, "It is worth a trip to Rome to see Guido Reni's "Aurora".

The myths of ancient peoples, their attempts to explain the facts of nature have a fascination for us such as a fairy tale has for a child and art of all ages has given these beautiful ideas to the world in one form or another. Guido Reni has pictured the Greek idea of the succession of day and night, the passage of the sun across the heavens and though science has long dispelled the explanation, art in the "Aurora" has held the idea for all time.

The Greeks believed that far, far away in the east was a beautiful palace with walls of ivory, gold and silver. There lived the great sun-god whom they called Apollo. In the castle was a great throne made also of precious metals and ornamented with sparkling jewels. In that room and near their king were the Hours, the Days, the Months, and the Years. These were Apollo's happy

servants. And then there were others; first came lovely laughing Spring laden with her flowers, then Summer wearing a crown of golden grain. Autumn was there with her horn heaped high in promise of a bountiful harvest and Winter, white with snow and glistening with ice turned his cheerful face to his master waiting to hear his command.

While the goddess of night, Apollo's twin sister still reigned over the earth and bathed its mountains, valleys, and streams in silver light, Apollo called for his fiery steeds and magnificent chariot. The chariot was the gift of Vulcan and a fit gift it was for one god to give to another. Its golden body and silver wheels, its rows and rows of sparkling rubies and diamonds glistened with such light that no human eye had ever dared to gaze upon it.

As soon as all was ready, Apollo would spring to the chariot and grasp the reins while the four immortal steeds stamped and pulled at the bit, impatiently waiting the time to start. The Hours went with Apollo to minister to his wants and to bring the morn, the noontide and the eve to mankind each in its regular time. And always flying above the horses was Lucifer, the child-god, the morning star, the torch bearer. But most beautiful of all and gently flying before the steeds was the lovely Aurora, goddess of the morning, who always preceded Apollo, lifted the heavy curtains of the night and bade Artemis, Apollo's sister with her assistants, the Stars retire. It was Aurora who awakened the sleeping birds and called them to begin their twittering and chirping in welcome to Apollo. It was she who painted the eastern sky with the radiant colors of the dawn as she scattered beautiful flowers before the great sun-god.

And thus the god of day made his journey across the sky, never failing, never pausing until he and his servants reached the western horizon where waited the



Reni

AURORA

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boat to carry them back to his palace. This is the story which we read in Guido Reni's "Aurora."

Let us study the picture. There is Apollo in his chariot, strong, handsome and kingly. Notice his powerful arm as he holds his fiery horses while they paw the air. The beautiful maidens beside the chariot are the Hours. How happy they are as they skip and dance along over the fleecy clouds. Above the horses is little Lucifer bearing his lighted torch. The figure at the extreme right is Aurora. Note how easily she seems to float along, how gracefully she holds her arms and how kindly she looks back at Apollo and his servants. She is carrying garlands of flowers with which to strew the sleeping earth and the gray horizon.

The coloring is very beautiful and most suggestive. Bright yellow surrounds Apollo, the chariot, the Hours, little Lucifer and the horses. 'Tis the shining chariot, the flaming torch and the radiance of the great Apollo and his servants, but Aurora is surrounded by the darker shades, violet and blue which suggest the night about to be dispelled.

The representation of the clouds, fleecy and soft upon which the figures tread, the glimpse of the earthly landscape below suggest the course of the journey through the sky while the flowing garments of the figures, the flying manes of the steeds and the rolling of the clouds give the idea of movement.

Well has it been said that Guido Reni's Aurora is "pictured poetry."

THE PAINTER

Guido Reni was born in Bologna, Italy, in 1575. When he was still a young boy, Calvaert, a Flemish painter, recognized his artistic ability and tried to in-

fluence his father to let him study painting but the elder Reni was a musician and desired the boy to become a master of music. He taught Guido to sing and to play the harpsichord and flute. The lad would steal away and use his leisure painting, sketching and molding. When the father discovered this, he reluctantly consented to let him enter Calvaert's studio, where he progressed so rapidly that at the age of thirteen he was teaching other pupils. His dignity and retiring disposition made him a general favorite and because of his beauty one of the Carracci painted him as an angel in several of his pictures.

He lived at a time when there were two schools of painters in Italy, those who looked to the great masters, Angelo, Raphael, Correggio and Titian for their inspiration and models and those who worked directly from nature. Guido Reni belonged to the former, the Eclectics. The founders of this school were the Carracci, an uncle and two nephews, in whose studio Guido studied.

His first paintings were harsh and high in color. Among them was his "Coronation of the Virgin." In 1596 when he was twenty-one he moved to Rome where he lived for twenty years. During that period he painted the "Aurora" which is his greatest and best known picture, "Beatrice Cenci" and "St. Michael and the Dragon." But Guido Reni spent much of his time in Rome at the gambling table and it became necessary to supply pictures in rapid succession to pay his gambling debts. This haste produced results far inferior to the artist's ability and Guido Reni would have had far greater fame if he had left only his three great pictures as a basis for the world's judgment. He died in 1642 in his native town, Bologna.

APPROPRIATE POEM

“Behind Aurora’s wheels the rising sun
 His voyage from his golden shrine begun,
 With such ethereal speed, as if the Hours
 Had caught him slumbering in their rosy bowers,
 And now, me-thought, with more than mortal ire
 He seemed to lash along his steeds of fire;
 And shot along the air with glancing ray
 Swift as a falcon darting on its prey;
 No planet’s swift career could match his speed
 That seemed the power of fancy to exceed.”

Petrarch.

Guido Reni	gwēē' dō rāy' nē
Nationality	Italian
Date of birth	Nov. 4, 1575
Date of death	Aug. 18, 1642
Birthplace	Bologna, Italy

Paintings by Guido Reni

Aurora	Rospigliosi Palace, Rome
Beatrice Cenci	Barberini Gallery, Rome
St. Michael and the Dragon	Convent of the Capucini, Rome
Mater Dolorosa	Berlin Gallery
Crucifixion of St. Peter	Vatican Gallery
Assumption of the Virgin	Munich Gallery, Rome
Ecce Homo	

QUESTIONS ON THE PICTURE

1. Why did Guido Reni call this picture “Aurora?”
2. Who is riding in the chariot?

3. Who is the little god flying just above the horses?
4. What is he carrying in his hands?
5. Who is the beautiful woman flying ahead of the horses?
6. Why did Guido represent her with flowers in her hands?
7. Who are the women surrounding the chariot?
8. How many are there?
9. How has the artist represented the scene as being in the sky?
10. What shows rapid movement in the picture?
11. Where is this painting?

SUGGESTIONS FOR LANGUAGE LESSONS

Give a description of this picture orally to the class pointing out the different characters and telling their duties.

or

Find some myth concerning Apollo, Lucifer or Aurora in the library and tell it to the other members of the class.

or

Write five questions based on what you have learned about the "Aurora" and its author for other members of the class to answer.

CHRIST AND THE DOCTORS

Heinrich Johann Hofmann
1824—1902

THE PICTURE

In the Holy Scriptures in Luke II we find the single recorded incident in the boyhood of Jesus. It is "A solitary flowret of the wonderful enclosed garden of thirty years." It occurred when the boy was twelve years of age, a very interesting time in the life of a Jewish boy. At that age he was obliged to learn a trade for his own support; he began to wear the phylacteries, and he became "a son of the law" and was in some degree released from parental control.

The family lived miles away in the city of Nazareth. It was the custom to go to Jerusalem every year for the feast of the Passover, the great religious festival and holiday of the Jews. Jesus had reached the age when he must accompany his father and mother. Can you imagine the excitement of a boy of that age? His mother had often told him about the great city and the wonderful Temple and he had been longing for the time when he might visit them. It was perhaps his very first trip from the town where he lived.

The people in those days travelled in caravans. It was customary for relatives and neighbors to travel in groups. Little did the parents think that Jesus was not in the company with his friends. When they started homeward he had lingered behind unknown to them. When he

did not appear at the end of the first day's journey, they became alarmed and turned back to the great city to find him.

On the third day they found him in the Temple in the midst of the rabbis or doctors of the law, hearing them and asking questions which displayed such wisdom and learning that they were astonished as he expounded the scriptures with such authority.

This picture shows Jesus a handsome, earnest boy standing among a group of five venerable men, one of whom with the sacred volume open before him is trying to maintain his side of an argument with Him. Jesus, with dignified firmness, readily replies in convincing language to the numerous questions. How eager they appear to catch every word he utters! His face is filled with a strange light of wisdom and authority; yet it is perfectly human and natural like that of a lad who knows his lesson perfectly and is not afraid to maintain it before others. We note the interest, curiosity, surprise and admiration of those who listen.

The boy is the center of interest. All eyes are turned toward Him. Compare the rich robes of the rabbis with the simple one of white worn by Jesus. The general attitude of the boy denotes that he feels the great responsibility of his own task.

This picture is a study of heads and faces. We will study them beginning with the one who is sitting with open book resting upon his knees. There are just two kinds of minds, open and closed. This man has an open mind. He is all attention. The open book indicates that he is anxious to know the truth. You will notice that the Book of the Law is open in several places. Christ came to establish a new order of things and the rabbi is open to conviction in the wonderful things the Child is saying.

There were no books in the time this picture re-



Hofmann

CHRIST AND THE DOCTORS

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presents. The law was written on a scroll such as that held by one of the other rabbis. The painter wished to impress us with the open-mindedness of this Doctor of the Law by having a book opened in several places.

The rabbi standing with outstretched hand indicates that he would like to argue the case. His mouth, nose and chin tell us that nothing would change his mind.

What a contrast is his face to that of the white-headed old man! He is most attentive to all that is being said by the Boy as he leans forward with both hands pressed upon his cane. At first glance one might think he is not in sympathy with what is being said but he is not only interested, he is deeply moved by a sense of divine wisdom and knowledge which is displayed by the Child. We learn from him that a teachable spirit is a beautiful thing in a child and also in older people. We are told that some of the greatest doctors of Jewish history lived at this time, that the method of instruction among them was very conversational and that teacher and pupil indulged in interrogation and reply.

No one in the group is more deeply moved than the rabbi who is leaning against the table and is stroking his beard. His eyes tell of an inward struggle. He has been a stickler for the law. He no doubt feels the uncertainty of things in the clarion notes of what the Boy is saying. In truth he is troubled; he is in deep thought and takes the matter very seriously. He belongs to that stricter sect known as the Pharisees.

The rabbi at the extreme left is very little concerned with what is going on. His whole attitude seems to say, "Why spend your time with one so young with very little experience and no learning."

This beautiful glimpse of Christ's boyhood presents a perpetual picture and pattern for youth. He is a pattern for development in mind and body, for the forming of religious habits, for the attitude of respect to our parents

and obedience to others, for preparation for our life work and for the building of our ideals. No boy or girl can afford to neglect the study of this life or fail to learn to know and appreciate this picture.

THE PAINTER

Heinrich Hofmann was born in Darmstadt, Germany and devoted himself to historical and portrait painting. For many years he was a professor in the Academy at Dresden. Many travelers have visited the artist and speak of his pleasing and kindly manner. He especially excelled in Scriptural scenes and in scenes from Shakespeare. His "Christ and the Doctors" was painted in 1858 and now hangs in the Dresden Gallery.

Hofmann	hóf' măn
Nationality	German
Date of birth	1824
Date of death	1902
Birthplace	Darmstadt

Paintings by Heinrich Hofman

Christ and the Doctors	Dresden Gallery.
Christ in the Garden	Dresden Gallery.
Christ and the Rich Young Ruler	
Christ Preaching from a Skiff	

QUESTIONS ON THE PICTURE

1. Where did Christ and his parents live?
2. How far was it from Jerusalem?
3. How did people travel in those days?

4. Why had Joseph and Mary gone to Jerusalem?
5. How old was Christ at this time?
6. Where do we see him in the picture?
7. Who are the men gathered around him?
8. How can we tell that they are thinking different things?
9. Which face do you like best? Why?
10. Was Christ disobedient to his parents to remain after they had left?
11. What did he say to his parents when they found him?

SUGGESTIONS FOR LANGUAGE LESSONS

The children may be asked to find and read in bibles the passages which describe the events represented in this picture.

or

They may select the rabbi whom they like best and write a paragraph describing him.

or

Children may be asked to give a description of the picture orally telling what characteristics the different people in the picture display.

SHEPHERDESS

Henri Le Rolle
1848—

THE PICTURE

This picture is a beautiful scene in early autumn. The sheep were shorn in the spring and the wool has grown to a good length during the summer months. The lambs are at least five or six months old. It is early in the day for the sun shines through the mists and the shadows are indistinct. The sheep would not be nibbling the scant grass if they were coming home after a whole day in the field.

It is one of those sultry days which we know so well. The morning may have been cool or threatened rain for the shepherdess carries a wrap thrown carelessly over her shoulder. But now she has rolled her sleeves above her elbows and turned her waist away from her neck. The plowman whom we see in the distance has thrown aside his coat.

We like to gaze at this picture for its peace and beauty. It is a blending of activity with peace, of use with beauty, the harmony of human spirit and its world; it is the glorification and dignity of labor which so appeals to us in LeRolle's "Shepherdess."

But with all the peaceful atmosphere presented in the picture, there is activity on every hand. The clouds have been active for it has rained during the night and the little pools of water are seen in the foreground. The



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SHEPHERDESS

Lerolle

oxen and donkey must toil, the man is plowing and the shepherdess is busy with her flock. Even the sheep are foraging for their meal. Indeed, it is no idle world.

Study every part of the painting carefully and see if your eye does not return again and again to the shepherdess. The artist has not told us much in a direct way except about this splendid type of peasant girl. We are not able to tell the kind of trees either by their bark or leaves. One cannot see the man on the donkey plainly or even the horses and their master.

The shepherdess is the center of interest. She is very strong and graceful. That she is a lovable creature is shown by her arm outstretched to her favorite sheep. That she is beautiful is shown by the splendid lines of her head and the wealth of hair which she possesses.

The slight stoop of her shoulders, the large hands and feet, her muscular arms, all these tell us of her daily toil. She seems somewhat weary for she has been with her flock many hours. She must work hard for her living but we know that she finds much pleasure in her work.

There are so many things in the picture which appeal to us. The great tree trunks, the big soft sky, the level field, the distant hills, the still pools which reflect the landscape, the great stack of grain are details which form the beautiful setting, but the picture has only one message for us, "The Shepherdess."

THE PAINTER

For biography of LeRolle and notes see "Arrival of the Shepherds." Page 147.

QUESTIONS ON THE PICTURE

1. What season of the year is it?
2. What time of day is it?
3. What is the occupation of the girl in the picture?
4. Why does she stay with the sheep all day?
5. What kind of person must a good shepherdess be?
6. What shows that this girl is tired?
7. Why are the sheep so tame?
8. What becomes of the wool from the sheep?
9. When is the wool shorn from the sheep's body? Why?
10. What are some other things you see in this picture?
11. What do you think the artist wished to tell us in this picture?

SUGGESTIONS FOR LANGUAGE LESSONS

Bring to class a paragraph which has been written during study period showing how LeRolle has pictured so much detail and yet made the girl the important part of his painting.

or

Find in the library or from other sources, interesting facts about the lives of those who herd sheep in our country. Relate in class what is learned.

or

Each member of the class may write five questions based on this painting to be answered in recitation by classmates.

SPRING

Anton Mauve
1838—1888

THE PICTURE

The two famous pictures, "Spring" and "Autumn" hang side by side in the Metropolitan Museum in New York and give a thrill of delight to all who see them.

This picture is a very characteristic bit of Dutch scenery. It is the beautiful springtime when nature everywhere speaks forth in glad song. The landscape is beautiful with a carpet of tender green grass. The freshly plowed field and the buds which have just burst into foliage give a message of glad promise.

Our attention is at once attracted by the flock of sheep. How eagerly they nibble the fresh young grass. They have been housed most of the winter and their food has been the coarse dry hay. But with the coming of the spring days they are hunting for their food on the grassy plain. What a welcome change it must be!

It is the early morning hour and the light falls strongly on the backs of the sheep. They are huddled closely together which is characteristic of sheep. Not a single head is raised and each sheep is intent on getting something to eat. How quickly they would be scattered over the meadow if it were not for the shepherd's crook and his faithful dog.

How large and prosperous the sheep look with their long coats of wool. It will not be long until they are

driven to a stream of water where their coats will be washed, and then they will be shorn. They will be glad to be relieved of their heavy coats before the arrival of the warm summer days. Their wool will be made into yarn to make warm clothes for the members of the family.

One cannot help but notice the broad expanse of meadow behind the sheep and the horizon which suggests the nearness of the sea. What a beautiful row of trees with their bushy tops at the right of the picture! These trees help to break the monotony of the broad expanse of land. They are characteristic of Holland where they grow tall with most of the foliage at the extreme top.

The old shepherd in his native dress seems so spry and happy. He, too, is rejoicing at the approach of spring. How faithful he must be! His is a dreary, lonely life and one which requires the utmost patience. The artist has portrayed the sheep in a sympathetic way and we know he has studied them very closely. They appear so much at home in this beautiful meadow and the shepherd seems to belong to them. To spend long days and months faithfully caring for his flock is not the gay task some might think it but it is "true humanity and great—none the less."

THE PAINTER

Anton Mauve, a modern Dutch painter, was born in 1838 in Zaandam which is a suburb of Holland. The little village is noted as being at one time the home of Peter the Great and tourists tell us that his rude hut still stands and is pointed out with great pride by the people who live there.

Mauve was the son of a Baptist minister who was much opposed to the boy's taking up the study of art. But soon Anton was convinced that his life's work was to paint the silver of the water, the green fields, the



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SPRING

Mauve

country lanes, the dark fir trees and the sand dunes of his own country. He became famous as a landscape and animal painter. Seldom did he paint the pure landscape but would introduce a flock of sheep, a herd of cows or a group of horses. He was particularly successful in his pictures of sheep. His Dutch landscapes are true to reality for he dearly loved the country of Holland with its beautiful colors. His dreamy sensitive nature is embodied to a great extent in his paintings. He loved to paint the lowlands of his native country with that peacefulness and silence so characteristic of Holland. There is a touch of sadness in many of his paintings due perhaps to his painting under every condition of weather and in every season of the year. He painted the twilight, the damp rainy days and the lowlands enveloped in the mist, all of which possess a tender poetic feeling.

Many of his best paintings have found a home in America and are greatly appreciated by all who have seen them.

Mauve	mōv
Nationality	Dutch
Date of birth	1838
Date of death	1888
Birthplace	Zaandam

Paintings by Anton Mauve

Spring	Metropolitan Museum, New York
Autumn	Metropolitan Museum, New York
A Fishing Boat Putting to Sea	Syks Museum, Amsterdam
Sheep on the Dunes	Buffalo
The Water Mill	Layton Art Gallery, Mil- waukee

Pastures in Holland

Drying Linen

Hauling up the Fishing Boat

QUESTIONS ON THE PICTURE

1. What is the season of the year?
2. Why are the sheep so eager for the grass?
3. What has been their food during the winter?
4. Why do they need a shepherd?
5. Name some characteristics of a good shepherd.
6. Of what use is the dog?
7. Is this shepherd old or young?
8. What has he in his hand?
9. For what is it used?
10. How are sheep cared for?
11. What makes this picture so beautiful?

SUGGESTIONS FOR LANGUAGE LESSONS

The members of the class may be asked to read about sheep raising in Holland and report their findings in an oral language lesson.

or

The teacher may ask the class to write a poem on "Spring" which expresses the sentiment of this picture.

or

Each member of the class may be assigned a certain sheep raising district to investigate and he may relate his facts to the class.

PAUL REVERE'S RIDE

Walter Gilman Page
1862—

THE PICTURE

Walter Gilman Page has given us in his "Paul Revere's Ride" a picture which makes a strong appeal to every American boy and girl, for it represents a story which is as familiar to them as the events of their own neighborhoods.

We see in the background the Charles River across which the patriotic Paul Revere has just been rowed. We can imagine how fearful he must have been lest some British spy would suddenly discover and capture him. How impatiently he must have paced up and down that lonely shore or hidden in the shadows as he watched for the signal to appear in the distant church steeple!

Page has pictured the moment just following the appearance of the lanterns. Revere does not hesitate. Quickly he mounts the splendid black horse and gives the word to be off. Away goes the charger! The pebbles fly as its hoofs hit the roadside.

Notice the set expression on the man's face. Resolution and firm determination mark his features. He knows his mission and regardless of fear with no thought of personal harm he sets out to accomplish it.

How well the artist pictures the wild ride. Every line in the body of the horse and of the man portrays headlong speed. He has skillfully suggested the mid-

night hour. We know that April 18, 1775 was a rainy night but the moon has just broken through the clouds and shines upon the water. There is an indistinctness over the landscape which also adds to the atmosphere of night. We notice the sailboats on the river, the old-fashioned well and the quaint house, the country road with the fence and bars across it. Thus has Page shown that the country was young.

The story of Paul Revere's ride has been immortalized by Longfellow in his poem and there is not an American school boy who does not tingle with patriotic pride as he recites the events of the memorable night. Each year on April 18, Boston celebrates. Lanterns are placed in the steeple of the Old North Church and again is a ride made over that same route. It is called "Paul Revere's Night."

But Longfellow has not told all of the facts in his poem and it is not historically true. It is said that when someone once mentioned this to Longfellow he said that the poem would soon be dead and forgotten so what difference did it make. But little did the great poet realize that the masterpiece would live forever in the hearts of a great people and that the time would come when histories would repeat what he had written.

Paul Revere has earned all the honor a grateful nation can give. He was one of those vigilant and courageous minute men whose bravery and optimism in the face of almost unconquerable odds kept the spirit of the American colonist alive. But on that memorable night several other patriots were risking their lives for their country in exactly the same undertaking which Longfellow attributes to Paul Revere alone.

The British regulars were stationed in Boston under the command of General Gage. He wished to capture the stores of ammunition which the Americans had collected at Concord and to make Samuel Adams and John



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PAUL REVERE'S RIDE

Page

Hancock prisoners. He was carrying on his plans in great secrecy but the patriots of Boston were alert and watchful. Strange movements of the British aroused the Americans and Dr. Joseph Warren had ordered William Dawes, Jr. and Paul Revere to be ready to carry news to neighboring colonists. Captain Tom Barnard and Captain John Pulling crept stealthily through the streets, listening wherever a group of redcoats gathered and they learned that the British were about to start to Concord and would go by sea. Then they knew that Sexton Newman should hang two lanterns in the steeple of the Old North Church for a signal to Paul Revere who was waiting on the Charleston shore. William Dawes, Jr. had already set out for Lexington to give the alarm and was to wait there for Revere who should carry more information.

A story is told of how the small son of Paul Revere had followed his father to the Charles River for he felt that there was some great secret. When the father reached the river a man with a boat was waiting to take him across. Suddenly they thought that the noise of the oars in the water might betray them to the enemy who were watching the Americans most closely. The young son was so close he could hear the patriots. Suddenly he decided he must help. He ran back to the home of a little girl whom he knew and tossed a pebble at her window. Immediately a frightened voice asked what he wanted.

"Toss me a bit of soft cloth in the name of Sons of Liberty—any kind of cloth—for muffling my father's oars. He is bound for Charleston and when I give it to him I must go back and bide in his shop."

And the little girl threw him her red homespun petticoat which muffled the oars which took Paul Revere to Charlestown shore where he found a horse awaiting him.

British soldiers were stationed in the home of Sexton Newman. He knew that any unusual movements on his part would excite the suspicions of these men, so

pretending that he was ill he retired early and waited until the house grew still and his guests slept. Then he arose, dressed, climbed out of a window and slid to the ground where he found Captain Pulling awaiting with instructions to hang two lanterns. Captain Barnard kept watch without to give the alarm if danger approached.

Newman entered the church and Captain Pulling locked him in. Then the two captains crept away into the night. It was cold and dark and a drizzling rain was falling. Newman found his lanterns and went

“By the wooden stairs, with stealthy tread
Up to the belfry-chamber overhead,
And startled the pigeons from their perch
On the sombre rafters, that round him made
Masses of moving shape and shade,—

By trembling ladder, steep and tall,
To the highest window in the wall.”
And across the river waited Paul Revere.

Newman got back to his home and into his room. Someone was moving around. Quickly he undressed and got into bed but his wet clothing was lying in a heap on the floor. The quick-witted wife grabbed them and hid them in a closet, substituting dry ones in their place. Shortly after the British officers discovered the lights in the church tower and broke into his room. They took Newman prisoner but soon released him for his clothes were dry and they were sure he had not been out in the rainy night.

In Old North Church is a tablet which reads:

“The Signal Lanterns of

Paul Revere

Displayed in the steeple of this church

April 18, 1775

Warned the Country of the March
Of British Troops to
Lexington and Concord."

No mention is made of Newman who hung the lanterns there.

Immediately upon getting the signal Paul Revere set out. William Dawes had gone ahead about two hours before. Dawes and Revere both reached Lexington in time to warn Hancock and Adams who were asleep in the home of Rev. Jonas Clarke.

The two men then started on to Concord and fell in with Dr. Samuel Prescott who was returning from Lexington where he had been calling upon his sweetheart, a Miss Milliken of Lexington. He volunteered to go with them. When nearly half way there they were surrounded by British soldiers. Prescott escaped and got safely to Concord with the message. Dawes was chased for some distance but finally made his escape and got to Concord shortly after Prescott. Revere was allowed to return to Boston the following day but never did get to Concord.

These are the historical facts.

THE PAINTER

Walter Gilman Page was born in Boston on October 13, 1862. He studied art in the Museum of Fine Arts in Boston and from 1885 to 1889 he studied art in Paris. He exhibited painting in the Salon in Paris in 1887, 1888 1889. His pictures were exhibited at the Buffalo Exposition to which he was sent as the commissioner from Massachusetts. He was one of the organizers of the Public School Art League. His paintings hang in many of the public buildings of the east especially in Massachusetts and Vermont.

Page	page
Nationality	American
Date of birth	1862
Birthplace	Boston

QUESTIONS ON THE PICTURE

1. Who is the man in this picture?
2. Why is he riding so swiftly?
3. What time of the day or night is it?
4. How can you tell from the picture?
5. What is the name of the river you can see?
6. Where is this river?
7. Where did Paul Revere live?
8. How did he get across the river?
9. How did he muffle the oars?
10. Why did he wait there?
11. Who put the lanterns in the steeple?
12. How did they discover the plans of the British?
13. Who were hiding in Lexington?
14. How did these men learn that the British were coming?
15. Where did Revere meet Dawes?
16. What other man started to Concord with them?
17. What happened to them on the way?
18. Which one reached Concord?
19. What happened to Revere?

SUGGESTIONS FOR LANGUAGE LESSONS

The class may read in reading period Longfellow's poem and for language class each may memorize a part which he selects for himself.

or

The children may write several paragraphs telling what other men helped in this event and what each one did.

or

The class may enjoy reading the details of Paul Revere's life and using this material for an oral language lesson.

JOAN OF ARC

Jules Bastien Lepage
1848—1884

THE PICTURE

There are very few boys and girls in our schools to-day who are not familiar with the soul stirring story of the simple peasant girl, Joan of Arc.

She was born in the village of Domremy in the hills of France. As a child she was never idle and we are told that she tended the flocks in the fields when she was but a very young child. She could spin, weave cloth and sew the garments for the family.

Joan was a very religious girl and was often found in the village church praying that the wrongs of her country might be righted. She loved her native land and believed that God would give it ultimate victory and free it from the oppression of other nations.

To understand the dramatic events of Joan's life we must know something of the condition of France at the time she lived. For centuries there had been trouble between France and England because of contending claims to the throne caused by the intermarrying of members of the royal families. It seemed that these claims could be settled in no way but by war.

England had invaded the northern part of France and the onward march of the troops of Henry VI could not be checked. They had taken every stronghold of the French except the city of Orleans. They had even



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JOAN OF ARC

Lepage

entered the small village of Domremy and had plundered it. These wrongs weighed heavily on the mind of the peasant girl. She prayed constantly that something might happen to save her country.

One day as she sat spinning the yarn in the garden near her home, a great light appeared and she heard heavenly voices speaking to her. In this vision she saw St. Michael as a warrior dressed in full armor, the beautiful St. Catherine and St. Margaret. They had come to instruct her and to tell her of her duty to her country.

The voices were so real and the command so imperative that she suddenly sprang to her feet. The voices said, "Go to the aid of the King." Joan replied, "I cannot ride. I do not know how to lead men in battle." But yielding to the call of duty which she heard, she at once prepared to leave the humble home for the field of battle. Her love of country and belief in the heavenly vision prompted her to act at once. Her friends did all in their power to prevent it. They laughed her to scorn at this delusion, as they called it, but she knew she must obey the command "Go".

She must first obtain permission from those in authority. After eleven days of exposure and hardship she reached King Charles of France. After consulting his advisors, he consented to allow her to lead the French armies against the British.

With this commission she attacked the English who were about to seize the last stronghold. It was a wonderful undertaking and is without doubt the most tremendous part ever played by man or woman in the drama of the world's history. It had a magnetic effect upon the French soldiers. It inspired them and gave them hope. On the British soldiers it had the opposite effect.

Can you imagine Joan as she leads the vast army? She is dressed in white armor and is riding a beautiful

black charger. The enemy flees before these troops led by this fearless girl.

She led the army successfully again against the British at Patay and through her military victories brought about the coronation of Prince Charles VII.

The British regarded her as a witch and a heretic. They took her prisoner shortly after her last victory and she was burned at the stake in Rouen in 1480. King Charles VII suffered her to die in that cruel manner without the slightest effort to save her. Later he made a public acknowledgment of his wrong and proclaimed her a martyr for her country.

This is the story of the little peasant girl of Domremy and this is the girl who has been a popular subject for painters for many years, but no artist has been more successful in his portrayal than has Lepage.

He has pictured her as an honest daughter of the soil. He knew the life from which she came so well. He knew how few were her earthly privileges and how scant her opportunities for learning and culture. She could neither read nor write. He has painted her standing in the garden with trees about her indicating the narrowness of her life.

One is attracted by the beautiful face of the girl. Note how the light falls upon it illuminating the countenance which breathes the music of the soul. How pure and good is the mind of this maid as she stands completely wrapped in the thought of the unseen.

The figure of Joan is fascinating. The artist has not painted her as one of beautiful form or angel of beauty but as a peasant girl. Her large hands and rugged body tell of labor and toil. One must look within to see that magnificent soul which the artist wishes to portray.

The setting of this picture is in the quaint old garden of Joan's home in Domremy and is a most appropriate one. We see in the background the cottage with its white

walls and the orchard to which she frequently withdrew. All tell of her narrow environment and make the scene more real. It is said that Lepage visited there many times to study the place.

Her costume of dark brown is in perfect harmony with the deep shadows and the shrubbery of the picture; her upright figure corresponds with the trees around her.

If one looks closely he can see the forms of the saints who appeared to her in the vision. As we gaze at the picture we have but one thought, the power of faith and willing obedience.

This picture was painted in 1879 and hangs in the Metropolitan Museum in New York City. It was presented by Mr. Erwin Davis in 1889.

THE PAINTER

Bastien Lepage was born in the village of Damvillers in 1848. His parents were people of limited means. His father was an artist and it was from him that he received his first lessons in drawing.

He was an employee in the postoffice for several years but devoted all his spare hours to the study of art.

When the Franco-Prussian War was on, he enlisted in the cause of France but was forced to return home on account of illness. After regaining his health he devoted his entire time to painting.

He was fond of the great outdoors. It was there that he did most of his work. He loved to paint the woods and fields of his native country. He loved the peasants of Lorraine and took them for his models. He was born among them, lived among them and understood their simple but beautiful life.

He was devoted to his family, particularly to his grandfather. His first medal was won when he was only

twenty-four. The painting which he displayed represented his grandfather in one corner of the garden at the old home in Damvillers. He painted the old man with a snuff box in his hand as he had paused in his work for a moment. The grandfather loved to be near the boy as he worked and spent most of his time caring for the garden and the orchard.

His work met with much criticism at first but because of his sincerity he soon won the admiration of all. He chose to paint the weak rather than the strong. His great spiritual nature caused him to paint the truth as he saw it.

His health failed because of overwork and he died when he was only thirty-six in the prime of his life.

Bastien Lepage	bās tŷān lě pāzh'
Nationality	French
Date of birth	1848
Date of death	1884
Birthplace	Damvillers, France

Paintings by Bastien Lepage

Joan of Arc	Metropolitan Museum, New York
The Woodcutter	Layton Gallery, Milwaukee
The Haymakers	

QUESTIONS ON THE PICTURE

1. Who is represented in this picture?
2. What country and village did she live in?
3. Why did the artist paint this picture with the trees so close to the girl?

4. What spirit forms do you see in the background?
5. Tell of her vision.
6. What was she told to do?
7. What qualities are revealed by her face?
8. What were some of her good traits of character?
9. For what did she often pray?
10. Why was she called "The Maid of Orleans?"
11. For whom did she go for permission to lead the army?
12. How did she look as she led the army of France?
13. Tell of her success as a leader.
14. What became of Joan of Arc?
15. What do you think of the king for refusing to defend her?
16. What lesson do we learn from this picture?
17. Who painted this picture?
18. Where did he live?
19. Why did he go to the old home of Joan to study for this painting.

SUGGESTIONS FOR LANGUAGE LESSONS

Have the children read all they can find about Joan of Arc and the time in which she lived for an oral language lesson.

or

The members of the class may write a short composition giving the characteristics of Joan of Arc.

or

Each child may be asked to give his opinion as to how it was possible for an untrained girl to lead an army successfully against the British troops.

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